Hassan Fathy



Ismail Serageldin

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Content

Hassan Fathy
The Man and His Legacy



The Egyptian architect Hassan Fathy was born to a wealthy family on the 23 March 1900 in Alexandria. When he was eight years old, he moved to Cairo with his family and settled in Helwan. He was talented in drawing which was to stand him in good stead when he joined the King Fuad I University (presently Cairo University) to study architecture.

Fathy graduated in 1926 and took a job as an engineer in the General Administration of Schools affiliated to the Local Councils. In 1930 he was appointed as instructor at the Faculty of Fine Arts where he remained until 1946.

Fathy designed what was to become his flawed masterpiece, the village of new Gourna: an architectural masterpiece beset by socio-economic issues beyond the control of the architect. In March 1947 it was applauded in a popular British weekly, half a year later in a British professional journal, and praise from Spanish professionals followed the next year. A year of silence (1949, when Fathy published a literary fable) was followed by attention in one French and two Dutch periodicals, one of which made it the lead story.

Between 1949 and 1952, he was appointed Director of the Educational Buildings Department of the Ministry of Education, and in 1953 Hassan Fathy became the Head of the Architecture Department at the Faculty of Fine Arts of Cairo University until the late fifties. He was recognized by State Awards, but was increasingly out of step with the modernist trends ruling supreme in the architecture schools of those days. In 1959, he left Egypt to work for the Doxiadis Organization in Greece for two years, but returned to Egypt and resumed his activities. His long career continued, but he was marginalized by his peers as he remained true to his vision with dogged determination.

He wrote about his experience in a book that was to make him famous "Gourna: the Tale of two Cities", which when re-issued in the west as "Architecture for the poor" would become a major text for all architectural students in the world. Fathy was an international figure of stature, even if in Egypt the mainstream views and the teaching in the architecture schools still tended to reject his ideas.

He was consulting with the United Nations, and the Aga Khan Foundation, and took part in numerous international and Arab conferences, his ideas finding receptive audiences. Fathy had become an international superstar.

Hassan Fathy served on the first steering committee of the Aga Khan Award for Architecture, and was technically barred from being considered for a prize. However, a special award, the chairman's award, was created for him. He was also the first architect from developing countries to receive the Gold Medal of the UIA (the International Union of Architects).

Finally recognized at home and abroad, Hassan Fathy was laden with honors when he passed away at the age of 89 on the 30th of November 1989. But what of his legacy?

The Legacy

To most Near Eastern architects, Hassan Fathy was the dominant figure in the architecture of Egypt in the 20th century. He was a controversial figure and one whose impact was widely acknowledged but not quite understood, although he had been a continuous presence on the scene for almost 60 years. Nevertheless, during those six productive decades he had always been peripheral to the mainstream of building activity in Egypt, of architectural education in Egypt, and of decision-making on urban matters in Egypt. But peripheral to the mainstream does not mean easily discountable. His persistent presence had sometimes infuriated, sometimes disconcerted, always challenged those who were most influential in building matters in Egypt. His intransigence baffled some, who saw him as a lonely guru, reminiscent of Old Testament prophets, promising that the world will reap misery for not listening to the truth of his message.

His strength was the strength of ideas more than buildings. In his long and illustrious career, he had built only about 30 projects. Furthermore, with the exception of Gourna, his most well-known and widely respected work, few of Hassan Fathy's buildings were known to the wide public. Yet his name and ideas are widely acknowledged.

The Ideas

Appraising the intellectual contributions of Hassan Fathy is not an easy task. Perhaps his most significant legacy will be the humanism that he championed and the boost he gave to the self-image of architecture in the Third World generally, the Muslim World specifically, and in Egypt in particular. He elucidated his positions over the years with a remarkable clarity, courage and consistency.

Fathy was not enamoured by modem forms. He recognized that architecture is for human beings. This was not just an affirmation of a simple truth, it represented an alternative paradigm to the prevalent "modern" understanding of architecture and its role in society.

The paradigm can be sketched out by spelling out the various themes that comprised its various elements. Fathy articulated cultural authenticity as a main theme of his message. He rejected architecture that was not indigenous, rooted in the location and the culture of the area, which in his mind found its truest expression in the vernacular architecture of a society. He opposed his indigenous architecture with its vernacular heritage to an imported internationalism, rooted in a common technology rather than a common humanism.

In so doing Hassan Fathy reaffirmed a second element of his major paradigm. The recognition that architecture is for humans, and that human beings are not interchangeable, requires that architecture must be responsive to their psychological and cultural needs as well as their physical and physiological needs. Fathy therefore rejected the elements of internationalism that were to try to unify the world in a common pattern of living derived from a common technology. His rejection of internationalist modernism thus went beyond a rejection of Westernization of a cultural heritage that he considered an important part of his identity. His rejection was of internationalism itself as a homogenizing concept that stripped human beings of their individuality.

In defending cultural authenticity, Hassan Fathy emphasized that there is an essential non-interchangeability of cultures. By that he meant that basic cultural elements developed in response to indigenous needs, environmental and psychological, and that alien elements cannot be implanted or transplanted from other cultures or other environments if they are culturally inappropriate. Culturally inappropriate elements that are so inserted into the fabric of the harmoniously built environment will undoubtedly generate contradictions, and will, with time, corrode and degrade the traditional culture. He was careful, however, to note that a living culture must always remain open to the world and borrow as well as invent new things. There is nothing wrong, he would say, for us to take from the West that which is suitable. It was the difficulty of defining what is suitable that led him to encourage architects to use as determinants of suitability the objective measurements of science such as thermal efficiency, cost, energy efficiency and other measures of the suitability of materials or the appropriateness of the relationship of spaces and volumes. He was open to the use of appropriate technology, even if it was not indigenous technology in the narrow sense of the term. He thus did not hesitate to transplant the dome building techniques of Southern Egypt to the villages of Northern Egypt. He, himself, launched an experiment around 1970 in which he tested seven chambers built in different techniques to identify their suitability to Egyptian

climatic conditions. But in his own studios, and in his own work, he dealt with the much more subtle aesthetic aspects of the suitability of form to indigenous expression. In this domain of nuances, his yardstick was his own aesthetic sensibility much more so than arid historic scholarship.

Another element of the paradigm that Fathy erected step-by-step, was the participatory nature of the design process. He encouraged self-help and promoted user participation in design. In some instances he allowed the peasants to express their wishes for the lay-outs of their homes, in other instances he let the peasants use a courtyard for a number of days and then established the lay-out of the courtyard on the basis of their use, defining the pathways where the earth had been beaten by their steps. All these efforts are examples of Fathy's persistent attempts to introduce further individualization in the design process.

On the humanistic level, Hassan Fathy stood against the bureaucratic approach to mass housing, the repetition of prototypes in ever-shifting combinations. He could not accept the "assembly line" approach to architecture. He advocated individualized attention to each building (housing unit). He was fond of offering an analogy that the greatest brain surgeon in the world, if given two hundred operations to do in one day, would surely kill all his patients. He admonished architects never to take commissions of more than 15 to 20 units at a time, to deal with users as individual clients and persons and not as 'prototypes' or "generic average families". Architects, he asserted, had to remain true to the human dimension of their vocation if their work was not to lose all meaning.

Hassan Fathy' s ultimate contribution and possibly his most important, was to shift the attention of architects, however briefly, away from the mainstream commissions of major buildings towards the problems of the poor. He was concerned with the masses of humanity that were living in poverty, and identified directly with the problem of shelter for the poor. He became one of the prime advocates, and most powerful voices, of the social consciousness of architecture in the' seventies and early' eighties that merged with so many currents that have exploded throughout the universities of the world in the sixties.

The upheaval that the sixties wrought throughout Western universities was matched by an age of equally important upheaval in Egypt; intellectually, Egypt passed a milestone. At that time national priorities shifted from the pursuit of sovereignty and national independence to the pursuit of social development. In parallel to that change the old "icons" of the established orders were being questioned. Fathy started his third major community building effort, New Barz, at that time, but the war of 1967 stopped that project as national priorities shifted back to foreign policy considerations. But internationally, this socially-oriented climate was particularly receptive to Fathy's ideas of humanism, national authenticity and concern with the poor. By the late sixties Fathy found a responsive echo in some Western universities. In Egyptian universities.

however, architecture was one of the disciplines that was to remain among the most insulated from these currents of thought. Repetition of the dictated models the Western masters of the' forties was the order of the day. Even during the ‘seventies, the time when modernism was being called into question in the West, there was no rising wave calling into question these same ideas and theories in the East. Ultimately, Hassan Fathy's work and his ideas would be legitimated by being "rediscovered" in academic circles of the West. After an intellectual odyssey that lasted forty years, widespread recognition finally came in his own home country by the late' seventies. Although it must be noted that partial recognition had been granted to Fathy in 1967 when, at the instigation of some far-sighted university professors of architecture, he was awarded the Egyptian Order of Merit. That, however, did not lead to significant commissions or widespread academic acceptance in Egyptian Universities, which for the most part remained indifferent (though not hostile) to both Fathy and his message.

This prolonged lack of acceptance only served to motivate Fathy further in pursuit of his cause. But as time went by, Hassan Fathy's emphatic manner preaching his truth forced upon him a number of positions that were etched with a hard edge, that made it impossible for some of the subtleties to remain in the message. And this, to my mind, led many of his followers, if not himself, into three broad shortcomings from which the school of thought whose seeds he has planted is still suffering today.

First and foremost among those shortcomings is an overly romantic vision of the past combined with a mystic understanding of Islam as a culture and a presence in society. It is the "flip side" asserting an indigenous cultural identity and the intensive pursuit of amhenticity in expression. This pursuit has undeniably contributed to an elaboration of counterpoints that sought to emphasize the "otherness" of the Western mode of thought and thereby underline the differences between the West and the East, between non-Muslim and Muslim society.

The emphasis on defining the difference created, amongst many would-be disciples, a stark image that bore little resemblance to the reality of muted variations and of infinite flexibility that scholars of the Muslim world have come to recognize and accept. Nor did this narrow interpretation of Fathy's much more subtle message recognize that in the same individual whose cultural identity Fathy and his followers sought to preserve, there was an innate evolving synthesis of modernity and tradition. This synthesis was being wrought by the very nature of a progressing everyday life, a reality that cannot be fitted into the sharply defined categories that these limited intellectual constructs would imply.

An example of this narrow interpretation is the assertion that only inwardlooking courtyard houses are truly Islamic. This certainly does not apply to much of Arabia, where in Yemen a remarkable heritage

of vertical multi-storied outward-looking architecture shows a different conception. It is also incorrect to generalize such a statement to all social strata. In historic Islamic Cairo, for example, a large number of persons lived in multi-family apartments called Rab' (plural Riba').[1]

In pursuit of a humanistic architecture for the poor, and in his concern with the authentic Egyptian architectural medium, Hassan Fathy ultimately developed an extremely powerful architectural vocabulary and syntax, but one that was primarily rural. The forms and the medium - Adobe — that he chose to express them in— were predominantly of a village architecture. Therein lay the second shortcoming. This vocabulary, being rural in character, has limited applicability in confronting the challenge of large-scale urbanization in the Third World generally, where high land values and massive urban densities prevail. There is a need to pursue a new paradigm for the aesthetic form of our sprawling urban metropolises, one that can cope with the standard office building, the dense vehicular traffic, and contemporary technology. To answer these questions Fathy's work provides few clues, although his message of humanism and individuality remains important.

Hassan Fathy's pursuit of an authentic cultural expression and a low-cost medium of building pushed him to experiment very successfully with vernacular architectural techniques, indigenous materials and forms of guided self-help. Having achieved great success in these areas he encouraged, and rightly so, young architects to look at and recognize that important wealth of experience and expertise that lay at their doorsteps, rather than always seek answers amongst the imports. But at the same time, this intensive pursuit kept him from extensively experimenting with the new materials of the 20th century. This, to my mind, is the third major shortcoming. In the hands of a master such as himself, with his assured use of volumes and forms, his understanding of a cultural identity whose structures, symbols, and instruments he had so thoroughly internalized, such materials would probably have produced a new set of expressions using 20th century methods and techniques. Perhaps that was not possible, for there is only so much that one can do in a lifetime. It is thus perhaps unfair to ask of one who has already given so much to the architecture of his country, his region and even of the world, why he has not given even more. But it is nevertheless important to highlight these points if one is to try to draw lessons from Fathy's work, to understand the limits of extending them to the problems of a contemporary urban metropolis. It is important to highlight these points to those who have claimed for Fathy's architectural vocabulary a universality of application that it does not possess, and that he himself, the most dedicated of individualists, who vehemently eschewed' 'cookbook recipes" and always studied every new problem afresh, would be the first to recognize.

1 Laila Ali Ibrahim, "Up-to Concepts of the Traditional Cairene Living Units" in Ekistics, vol. 48 No. 287, March-April, 1981, pp. 96-100, and Andre Raymond, "The Residential Districts of Cairo during the Ottoman Period" in Ismail Serageldin and Samir el-Sadek (eds.) *The Arab City: Its Character and Islamic Cultural Heritage*, Arab Urban Development Institute, Riyadh and Washington, D.C., 1982, pp. 100-110.

The Built Form

The seductive simplicity so characteristic of Fathy's work is misleading. He was an accomplished architectural craftsman with an artistic eye for form, balance and harmony. The learned casualness of his layouts and the almost austere simplicity of his facades owe much more to his creative genius than to the vernacular "architecture without architects" that inspired him.

Through the years, he had worked and reworked some of the key elements of the architectural vocabulary in an unrelenting search for "truth" and "oneness" as he saw them. It is wrong to imagine this visual repetition as an absence of imagination. Rather it is the same perfectionism which is found in Goethe reworking the same manuscript for forty years, or in Ingres and the late Picasso who reworked many variations on the same theme - some of which appeared to be almost copies of the first work.

Discriminating critics have recognized some of these themes:

"The architect accepted not only the forms of this building tradition but the entire constructional system and its constraints. By working within it, he elaborated its spatial and structural aspects. What evolved from a close observation, filtered through the architect's superb aesthetic sense, was a distinct, clearly ordered universe of architectural hierarchies based on the juxtaposition and arrangements of the following elements: the square domed unit, the rectangular vaulted unit, the semidomed alcove, the breezeway/loggia, the courtyard. The urban forms of Cairo, which he so lovingly collected and to which he referred in his sketches and studies, served to enrich this architectural universe and provided models for later larger-scale projects."[2]

By accepting the austere limits of both indigenous materials and construction systems, Fathy's work could not rely on color or surface texture for effect, except to the extent that his carefully crafted brick facade variations could be termed textural variations. This imposed a heightened importance on volume, forms and fenestration to achieve the overall aesthetic effect. This self-imposed limitation, however, was handled with such artistry that one does not feel that the imagery of the end product is in any way impaired. In fact, it is as if the quasimonochromatic treatment of exteriors and interiors was a conscious choice to blend better with the surroundings and to heighten the sense of overall harmony that colors or contrasting materials would have ever so subtly disturbed.

It is an evolving polishing and glazing of the work of art, drawing ever more deeply from the same well. There is a strengthening of a set of symbols that are gradually turned into signals, making the image sharper and

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2 Renata Holod with Dad Rastorfer (eds.), *Architecture and Community: Building in the Islamic World Today. The Aga Khan Award for Architecture*, published by Aperture, N.Y., 1983 p. 240.

the message clearer. He succeeded to such a degree that his message has been caricatured by some insensitive critics: "quaint rustic scenes; domes, vaults and arches; courtyards; mudbrick!" That is the same non-sensical oversimplification as saying that Mies' contribution is nothing more than a glass-encased steel box!

In fact, by his later years, Fathy had elaborated a number of aesthetic standards establishing geometric proportions for the elements of his architectural vocabulary that were very carefully crafted but not as restrictive as the standards of the classic orders. On the other hand, some of Fathy's pursuits of a metaphysical symbolism in architectural design are really marginal to an appreciation of his work. In his own hands they may have helped, but in the hands of some of his disciples, this aspect has been turned into a veritable esoteric numerology.

The Man

Hassan Fathy, who passed away on 30 November 1989 at the age of 89, remained for many an enigma. The purity with which he pursued his vision of the truth, his unwillingness to compromise his standards, and his devotion to his art and his craft have always been a great inspiration to all those who knew him and to many students who have simply heard of him. But his message had a resonance of ambiguity, that came from a populist who was nevertheless a member of the elite. In Hassan Fathy's life and character there is a striking noblesse oblige of the aristocrat, a member of the intellectual and social elite of his country.

It is somewhat ironic that Hassan Fathy, whose name is so closely associated with" Architecture for the Poor", built much for wealthy patrons. Just like the great master of Western architecture, Frank Lloyd Wright, Hassan Fathy's genius was initially appreciated mostly by an intellectual and wealthy elite, whose private commissions remained the important body of his built work. Like Wright, Fathy built for them structures that drew upon a local environment, which in the hands of a master were transformed into a better vision of the reality from whence they sprang, using familiar imagery but remaining categorically distinctive.

The paradox of the situation is sharpened in the case of Fathy since his concern with rural architecture and community building found its expression in four great projects. Two of these were public commissions that were plagued with problems due to socio-economic circumstances outside of his control: New Gourna (undoubtedly his masterpiece and most well-known work) and New Bariz (largely unbuilt). Both were architectural and planning successes flawed by external socio-economic considerations. The other two were private commissions: Lu'luat aI-Sahara built for the epitome of the wealthy Egyptian elite, Hafiz Pasha Afifi, and the present Islamic community effort in the United States (under construction). These are hardly the means of guided self-expression for the rural poor. His other famous buildings were private residences mostly for the rich and the well-to-do.

Yet such criticisms are unjustified. To many young architects and planners in Egypt, Hassan Fathy's intellectual and personal integrity shone through the isolation and adversity that an indifferent government bureaucracy and architectural establishment forced upon him. His is the triumph of ideas. The few projects that were known to us (mostly Gourna) are so powerful in their immediacy and their aesthetic appeal that they eloquently express the integrity as well as the artistry of their creator.

Envoi

In the final analysis, Hassan Fathy's contribution to Egyptian architecture has been his image-making faculty, his ability to give body and form to a concept that was always recognized but that could not be easily seen, remaining formless and invisible simply by virtue of being all around us in the environment in which we live. It was his ability to charge with symbolism, and to suggest and evoke a reality emanating from the ontological substance of an Egyptian society that traces its roots from the mist of time through its most recent manifestation of a predominantly Islamic culture. This was the supreme creation of an artist, for art is an act of bringing truth into being. In effect, Hassan Fathy has shown us an Egypt which all of us knew was there.

He integrated the information which was available to all but heightened it by his sensitivity and his ability to discover something that otherwise would escape our attention. For Hassan Fathy picked from the world of Egypt many of the forms that he ultimately used to such good effect. But it was an integrating exercise. He transported the skills of the masons from Upper Egypt to the fertile lands of the Delta. He combined these with his own vision and emotional understanding of the myth of a bucolically pure, rural Islamic Egypt. Then the sensibility of a wealthy patron or understanding client was all that was needed to enable him to transform his vision into the lyrical structures that have evoked such a strong empathetic emotional response from all those who saw them. He speaks with incredible immediacy and purity to our understanding of such terms as serene, simple, calm, balanced, peaceful, and above all; beautiful.

In the realm of ideas his emphasis on self-help, concern for the poor, cultural authenticity and individualism are now so widely accepted that it is difficult to remember the revolutionary character of his message when he enunciated it so long ago. It is an impressive legacy. It is a great privilege to have known him personally and to be inspired by his voice and his presence. It is a great challenge to try to live up to the lofty standards he has set for all of us.

Works of Hassan Fathy



Abd al-Rahman Nassif House



Variant Names	Abdulrahman Nassief House
Location	Jeddah, Saudi Arabia
Architect/Planner	Hassan Fathy
Date	1973
Building Type	residential
Building Usage	private residence

The house was built with stone block recovered from the demolition of the traditional tower houses in the old city, which the client unsuccessfully tried to save. Rather than using the familiar dome over the majlis here, the architect felt that an octagonal shukshieka would be more regionally appropriate, and the use of this particular element carries over into a larger house designed in Tabuk soon afterward. In the Tabuk example, two dynamically offset qa'as, linked by a passageway, serve to anchor the plan. This passageway, in turn, serves as a spine that spans between an open, central courtyard on one side and a large, public majlis with its related dining area on the other.

Source: Richards, J.M., I. Serageldin, & D Rastorfer. 1985. Hassan Fathy. In Mimar: Architects in the third world. Concept Media, plates 79-87.
Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 52.



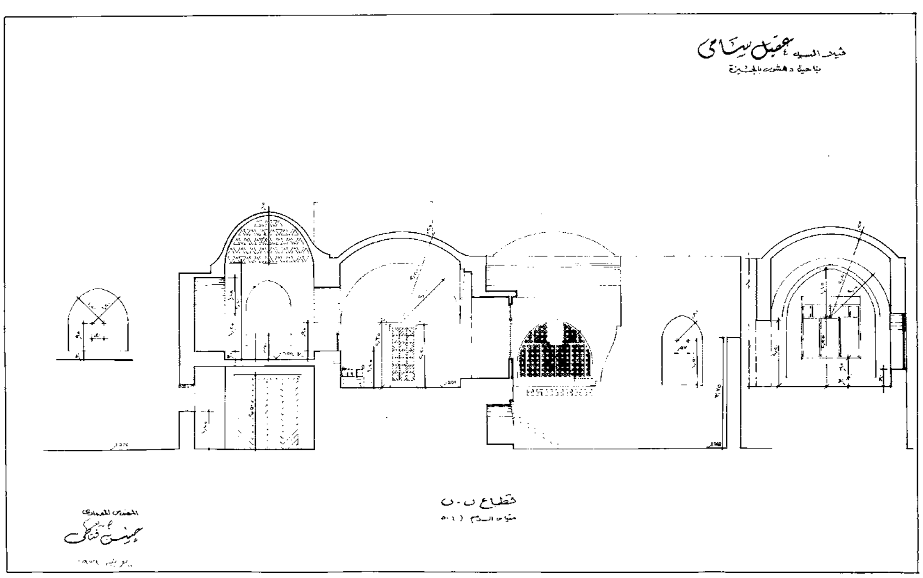


Akil Sami House

Location	Dahshur, Egypt
Architect/Planner	Hassan Fathy
Date	1978
Building Type	residential

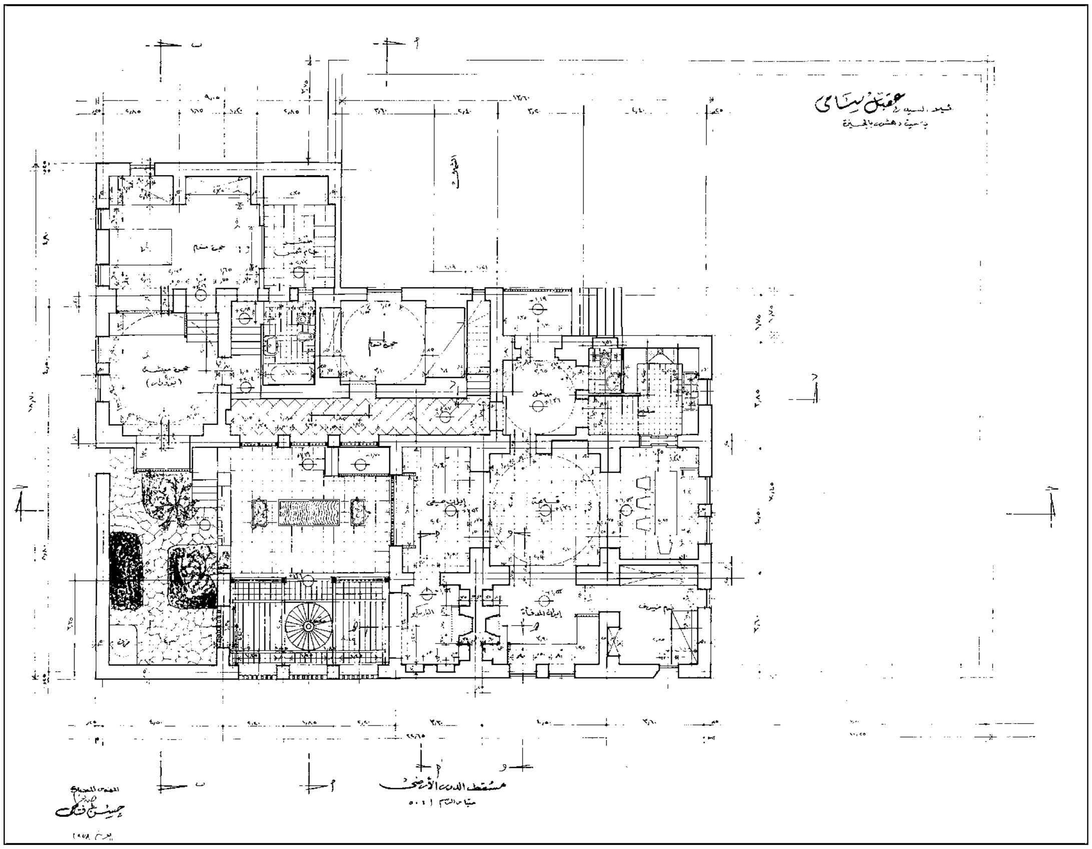
This house, and several others that followed it in the same area, were built in local limestone because of a governmental ban on the use of mud-brick following the construction of the high dam, as well as unsatisfactory test results for the structural strength of the soil in this area, first confirmed in the Fouad Riad project. The takhtabush and courtyard area of the house with wooden pergola, recall the latticework notably used in the Moastirli residence in 1950

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.



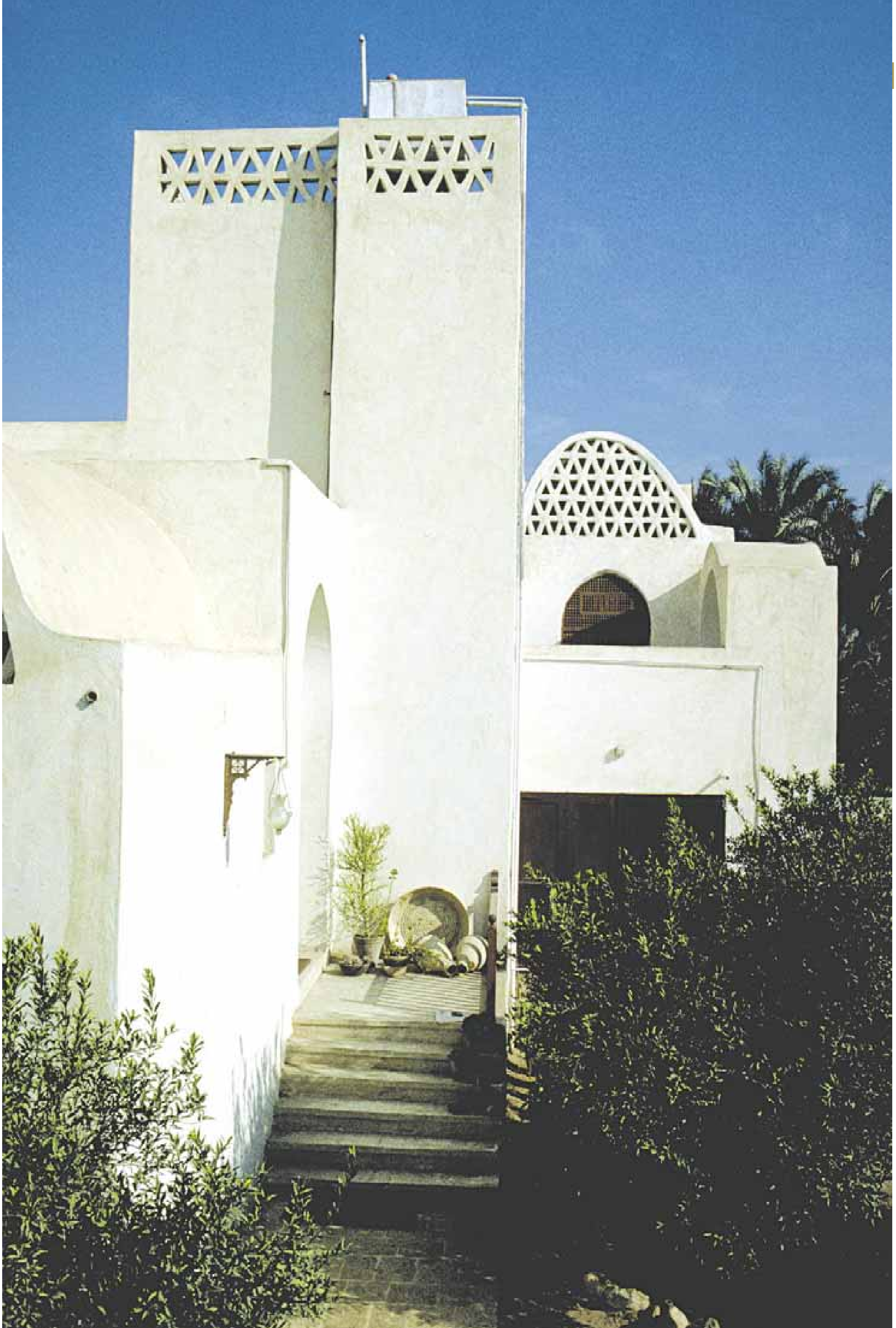




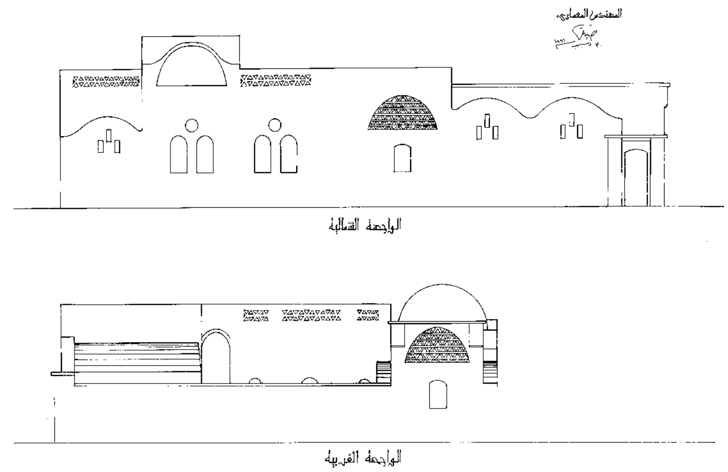

مسقط الدور الأرضي







Alaa al-din Mustafa House



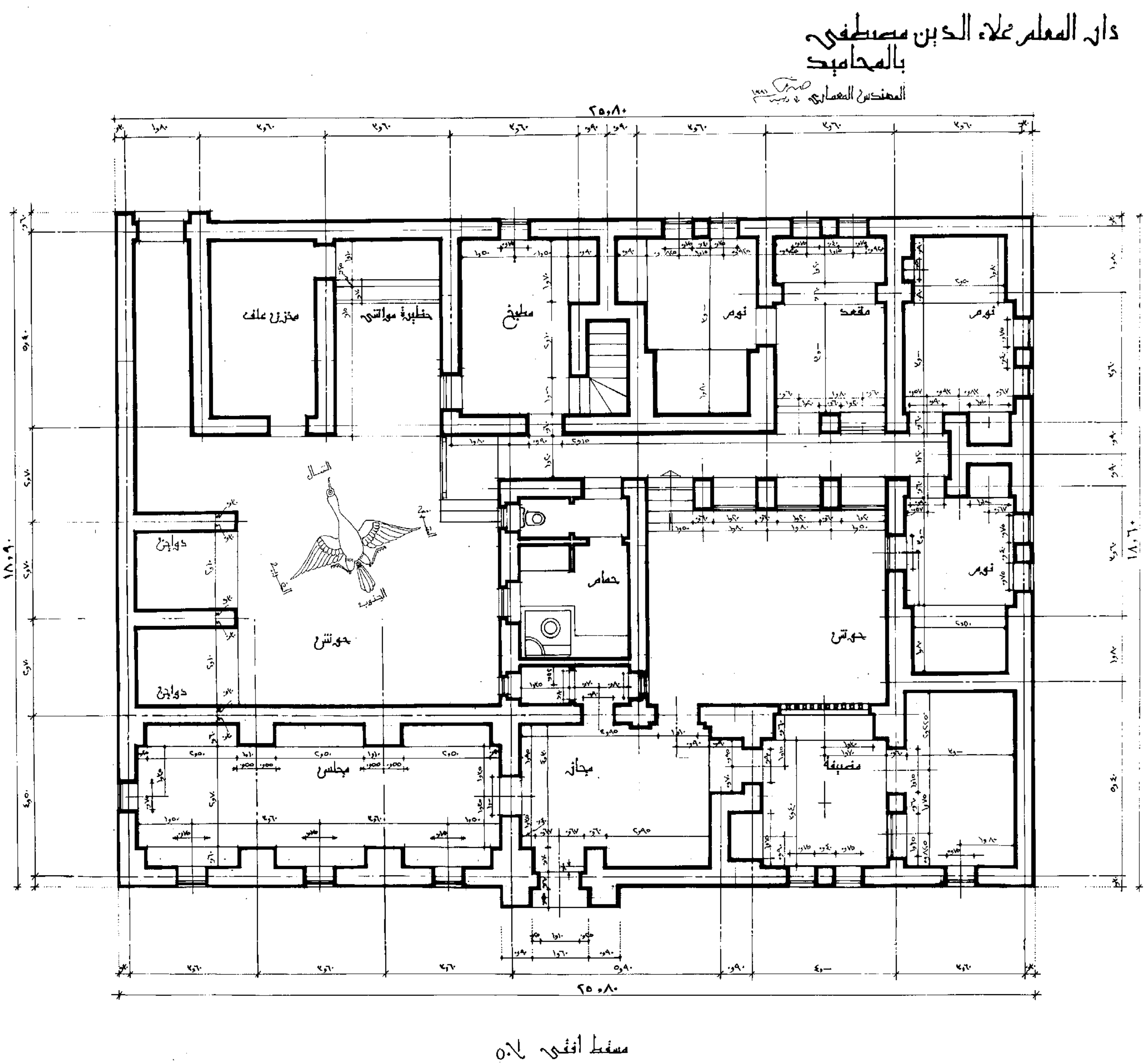
Variant Names	Alaadin Mustapha House
Street Address	El-Mahamid
Location	Idfu, Egypt
Architect/Planner	Hassan Fathy
Date	1981
Building Type	residential
Building Usage	private residence

A house designed in 1981 for [Fathy's] Master Mason Alaadin Mustapha takes on added significance when the long collaboration between these two men is closely considered. Mustapha not only introduced Nubian construction techniques to Fathy, but also implemented them in many of the projects built in the forty years since. One of the most important features in Mustapha's own house is the main doorway, which is the only interpretation of a Nubian-style portal found in any of the architect's work since Balitim. Perhaps when he designed it, Fathy was thinking of an experience he had described in 1967, when he said, "I have found a similar case when I was in charge of building the village of New Gourna, near Luxor. I asked Muallim Alaadin Moustapha to decorate the main entrance door to one of the houses in any way he wished. He designed some hieroglyphic symbols on top of the door representing God, the earth and the mountains, between a five-pointed star. When I asked him how he knew about this symbol, he told me it prevented the "evil eye". He didn't realize that it was a hieroglyph. It so happens that optimism and pessimism pass from generation to generation even when people change their religion. The constancy of the Nubians in using these decorations for their front doors is due mainly to the fact that they are so isolated which has allowed them to continue as a prototype since the time of the Pharaohs.

The plan itself is also a direct interpretation of a traditional Nubian house as found in Abou el-Riche or Gharb Aswan today, which are both among many such villages previously surveyed by the architect. In this reasonably literal translation, the symbolic doorway leads directly into a sequence of rooms lined up on either side of an open entrance vestibule which are each related to the entertainment of guests. A long, vaulted room to the left of the main door, with built-in seats, or "mastaba" set between the piers that support it, is set aside for larger, special ceremonial functions just as in the traditional model. A smaller, square muddiffa on the right serves smaller groups, or individuals, who might visit on a more frequent basis. A door at the rear of the entry

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture. 85.

vestibule leads across an open court and up a short flight of stairs to a corridor serving all of the private family rooms strung along the rear wall of the house, which are visually and physically cut off from the guest rooms in front. This corridor also leads directly outside into an enclosed service court with its own exterior access. While in the established Nubian prototype this yard is almost always set aside for animals, the only function specified by the architect in this case is the storage of fodder.

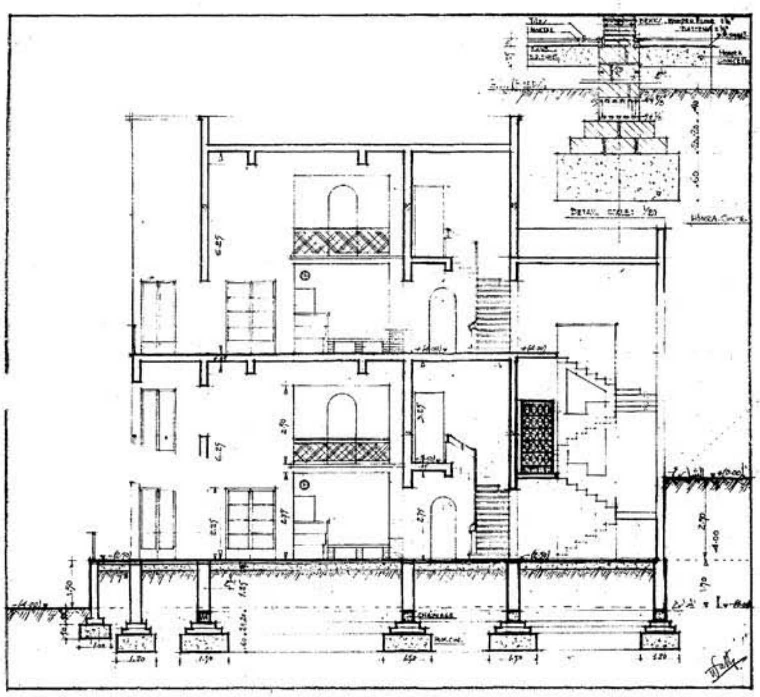


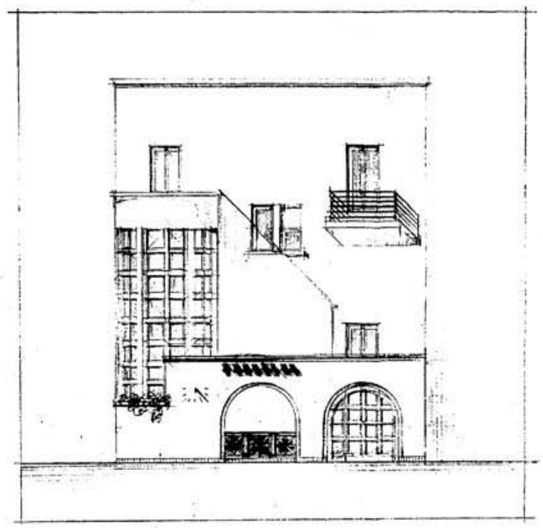
Al-Harini Villa

Variant Names	El-Hariry Villa, al Harini Villa
Street Address	Pyramids Road
Location	Giza, Egypt
Architect/Planner	Hassan Fathy
Date	1938
Building Type	residential
Building Usage	private residence

Built one year after the Garvice Villa and the resthouse for Taher al-Omari, this house for Mrs. Al-Harini in Giza shows the extent to which Fathy was still searching for direction at this critical point in his career and was still attracted by fashionable Western values. He briefly reverts to the International Style once again here, using a high cylindrical glass stair enclosure to dominate the front of an Adolf Loos-like elevation. Several major gestures, however, such as the use of a hidden inner garden, which is protected from the street by an arched screen wall, hint at things to come

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.



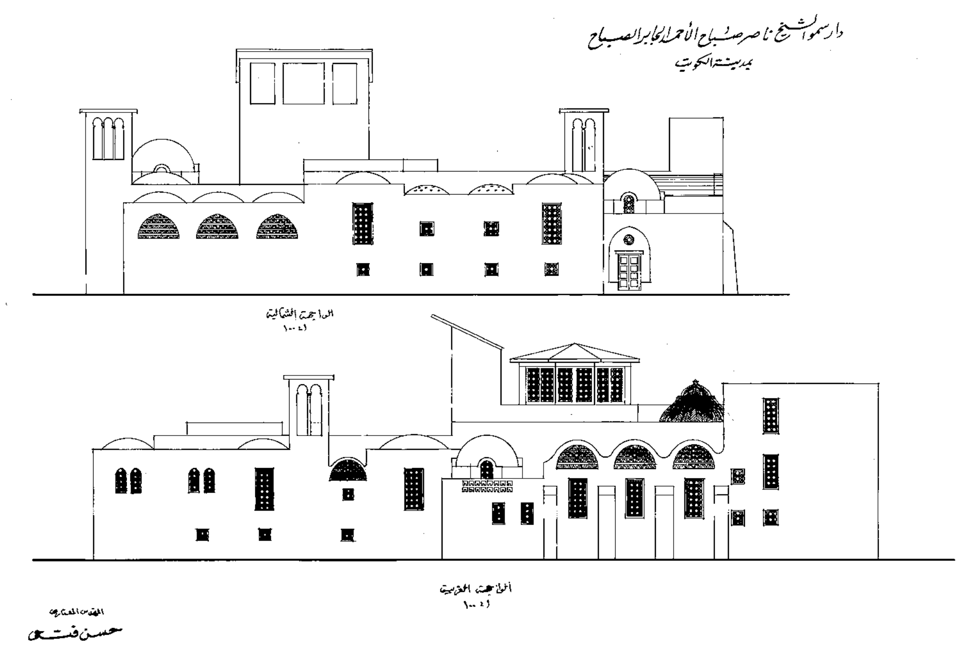


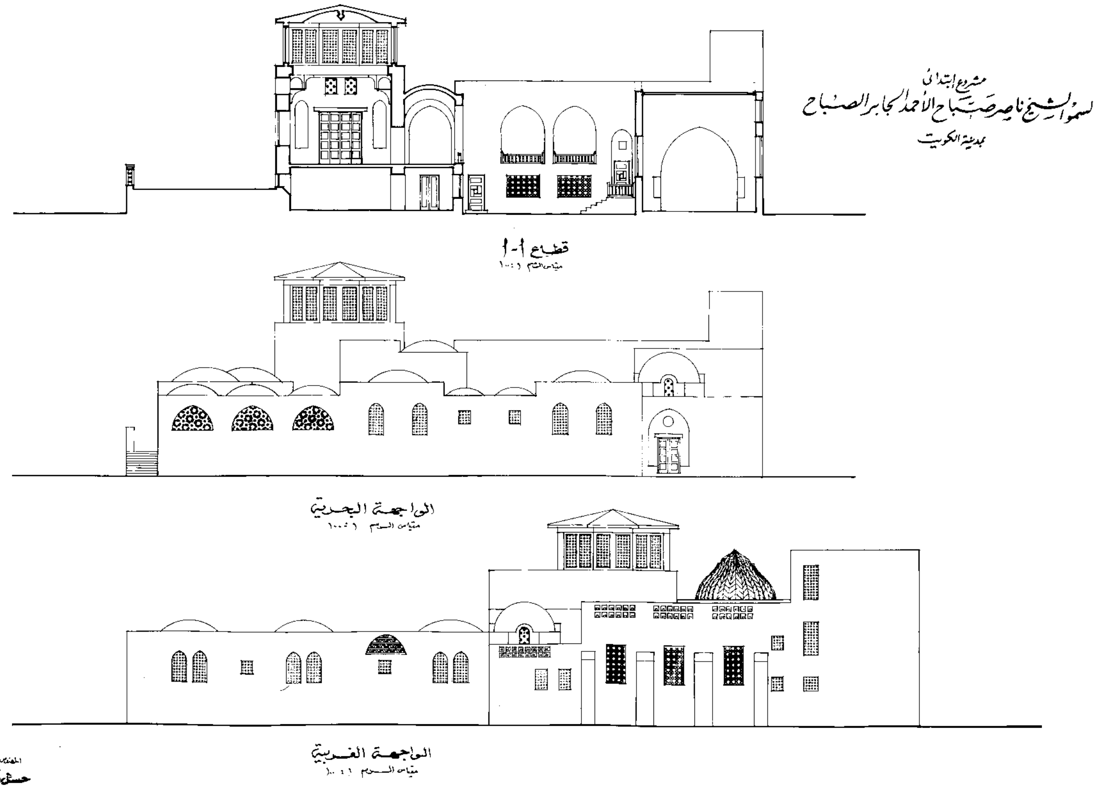
Al-Sabah House

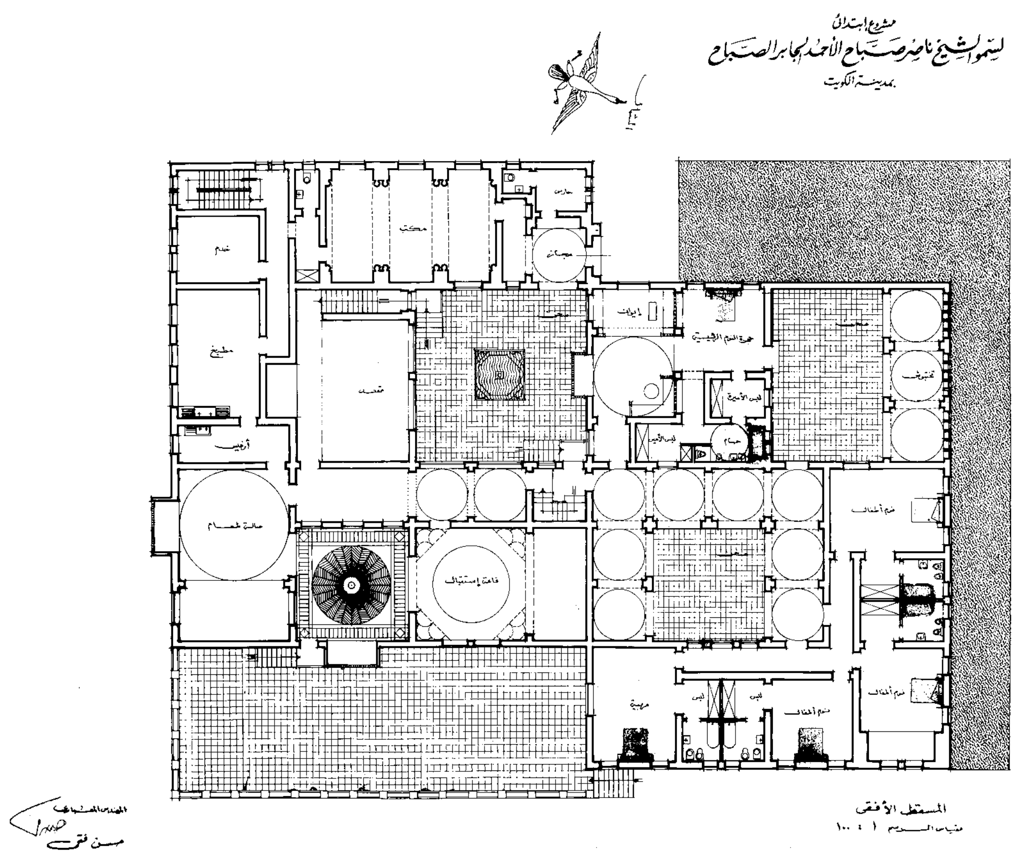
Variant Names	Sabbagh Palace, Sabah Palace, Sheik Nasr House, al-Sabah House
Location	Kuwait City, Kuwait
Architect/Planner	Hassan Fathy
Date	1978
Building Type	residential
Building Usage	private residence

The Sabah Palace in Kuwait is the last documented residential project to have been completed in the Gulf and was commissioned by His Highness Prince Nasser Al-Sabah in 1978. In plan, the house represents one of the clearest expressions to date of Fathy's consistent considerations of public and private space, which manifests itself in two totally separate sections offset along a central rift line that acts as a wall between them. The massing of the building also emphasizes this intentional rift, with a high malkaf proudly announcing the location of the central courtyard in the interior. The pergola used over this court is also a familiar image, having been used in the Monasterli residence nearly thirty years before

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 53.




مشروع ابتدائي
لسمو الشيخ ناصر صباح الأحمد الجابر الصباح
بمدينة الكويت
قطاع أ-أ
الواجهة البحرية
الواجهة الغربية

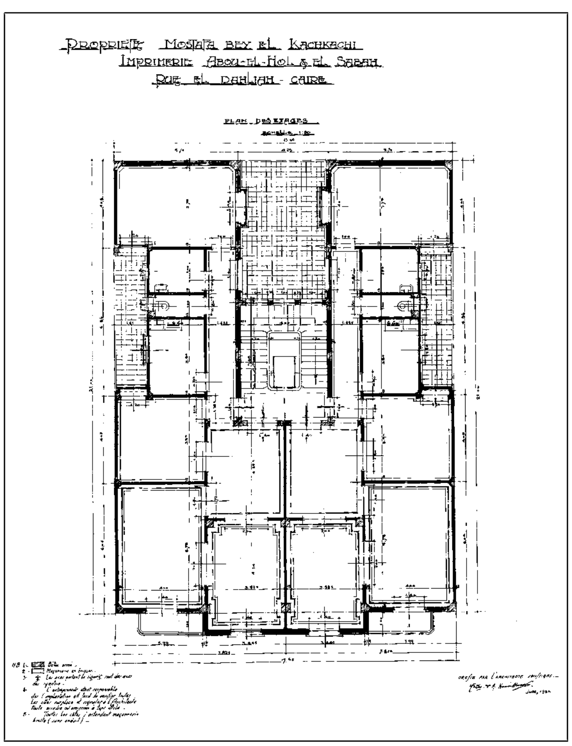

مشروع ابتدائي
لسمو الشيخ ناصر صباح الأحمد الجابر الصباح
بمدينة الكويت
المسقط الأفقي

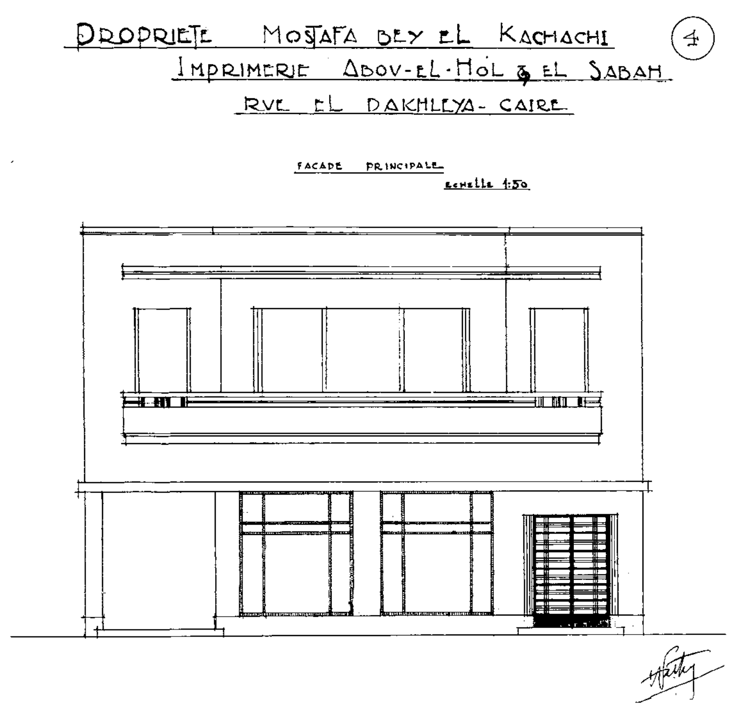
Al-Kachkacin Printing Shop

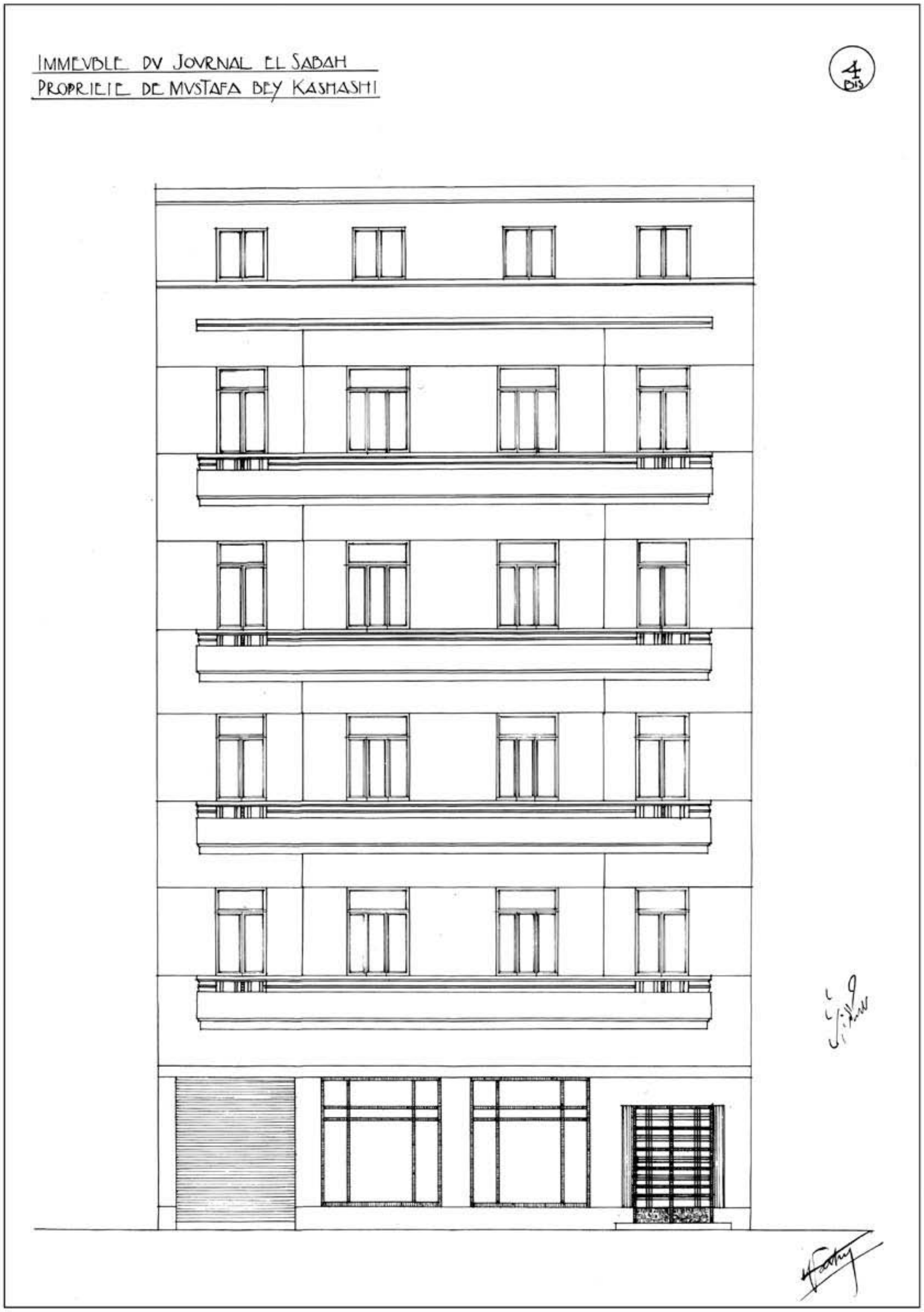
Variant Names	al Kachkacin Printing Shop
Street Address	El-Dakhleya street
Location	Cairo, Egypt
Architect/Planner	Hassan Fathy
Client	Mustapha Bey al-Kachkacin
Date	1932
Building Types	commercial, industrial
Building Usage	media and telecommunications, factory

Designed for Mustapha Bey al-Kachkacin to expand his newspaper operation, this six-storey office building was to be the home of his Abu al-Hol and al-Sabah Journal, on al-Dakhliya Street in Cairo. Similar in style to the Omar and al-Bariya villas, with flat roof and industrial windows, it uses the grid and curtain-wall system then being put forward as part of the five points of architecture in Europe

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.





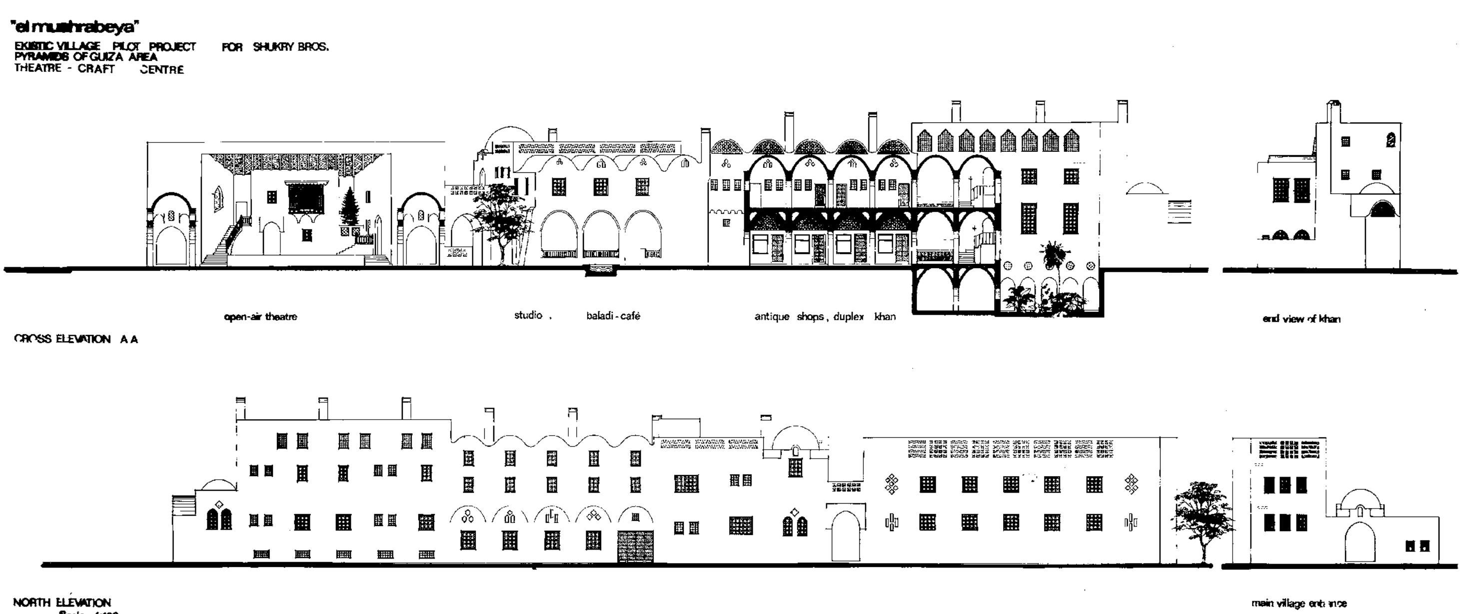

IMMEUBLE DU JOURNAL EL SABAH
PROPRIETE DE MUSTAFA BEY KASHASHI
4 bis

Al-Mashrabiya Tourist Centre

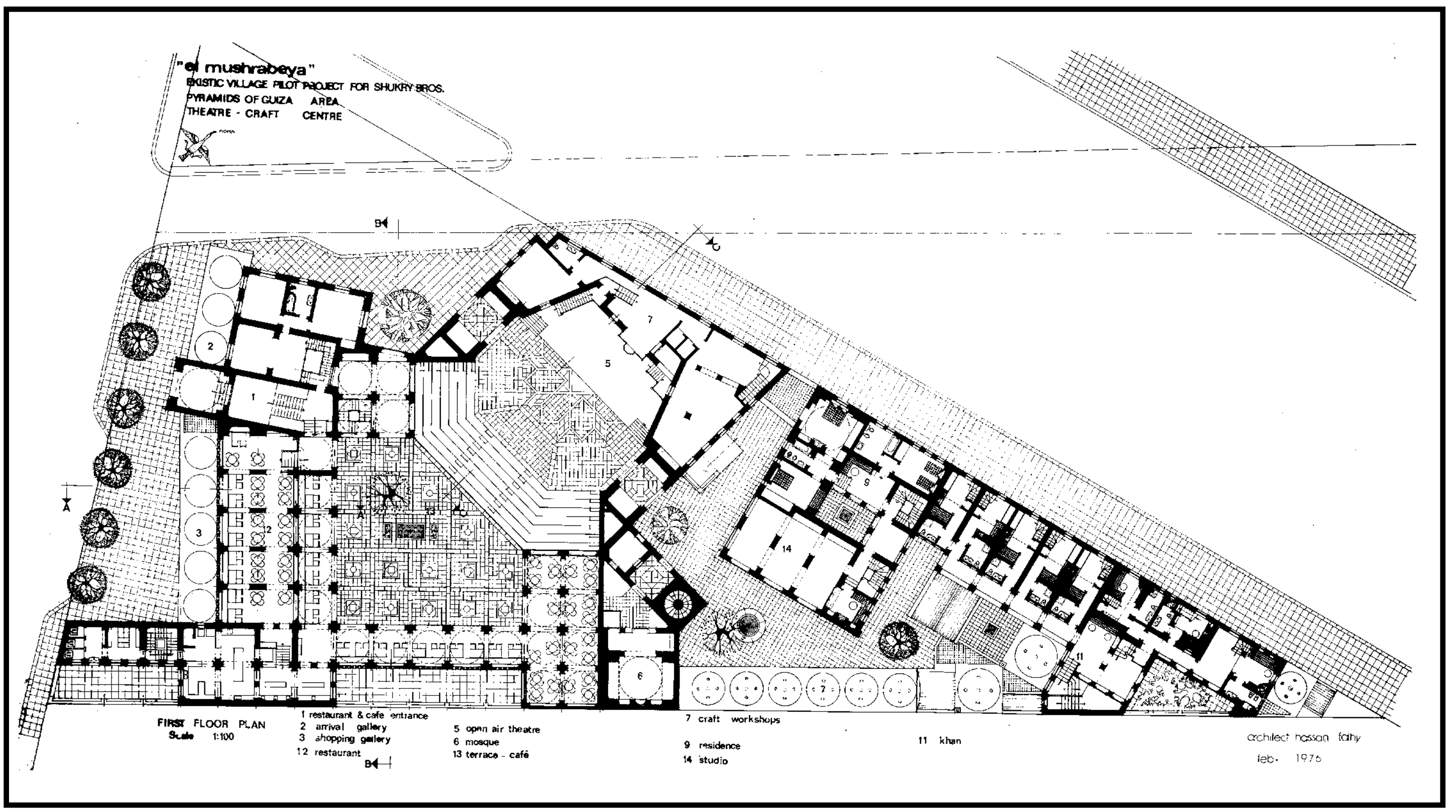
Variant Names	El-Mushrabeya Tourist Centre, al Mashrabiya
Street Address	Maryouteya Road to Kirdasa
Location	Giza, Egypt
Architect/Planner	Hassan Fathy
Date	1976
Building Type	commercial
Building Usage	office building/complex

Commissioned by the Shukri brothers for a busy street-side site in Giza, near the Pyramids, the plans were to include residential units, studios, restaurants, craft shops, a mosque and a theatre

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.




MAIN WEST ELEVATION
section A-A
section B-B
section C-C

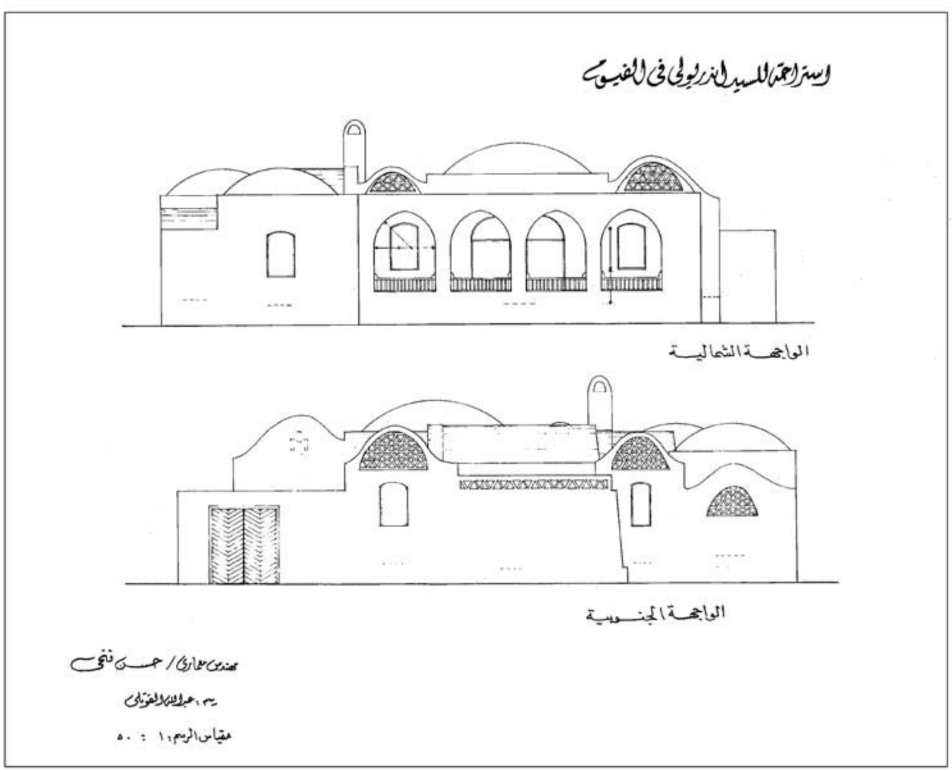

"el mushrabeya"
EXISTIC VILLAGE PILOT PROJECT FOR SHUKRY BROS.
PYRAMIDS OF GUIZA AREA
THEATRE - CRAFT CENTRE
FIRST FLOOR PLAN
Scale 1:100
1 restaurant & cafe entrance
2 arrival gallery
3 shopping gallery
12 restaurant
5 open air theatre
6 mosque
13 terrace - café
7 craft workshops
9 residence
14 studio
11 khan
architect hassan fathy
feb. 1976

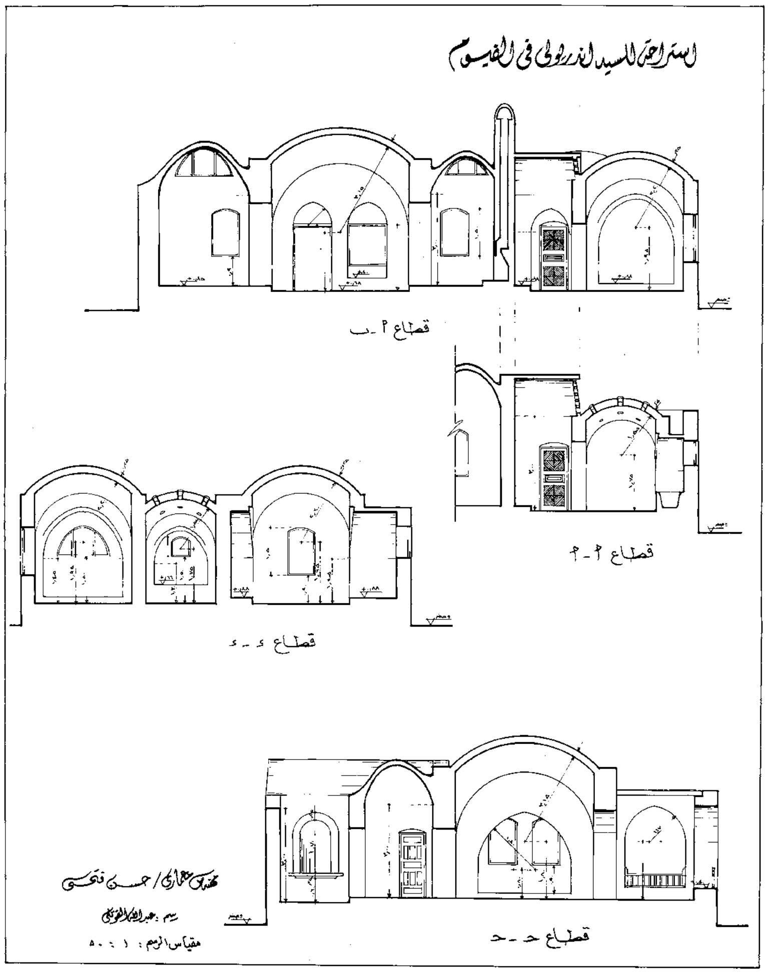
Andrioli House

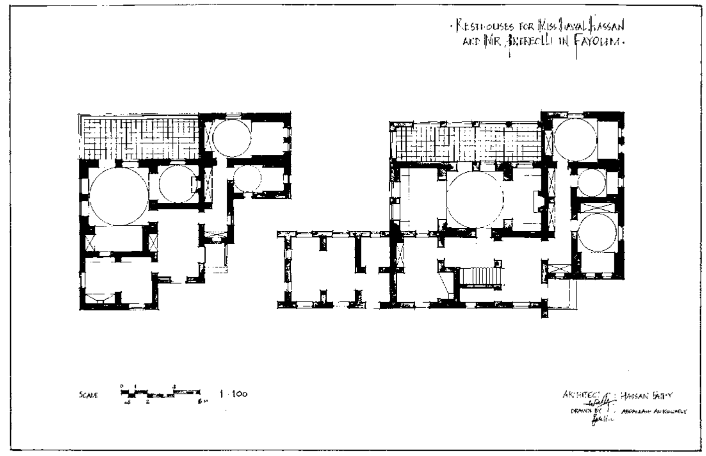
Variant Names	Andreolli House
Street Address	Tunes El-Gabal
Location	Fayyum, Egypt
Architect/Planner	Hassan Fathy
Date	1984
Building Type	residential
Building Usage	private residence

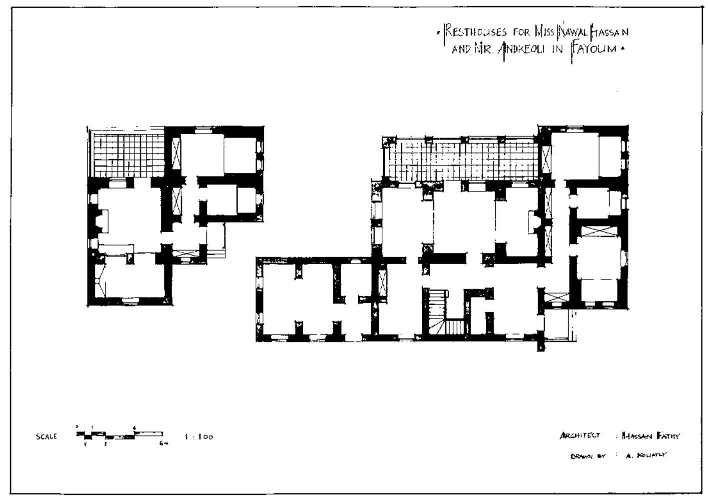
Built for Gerry Andrioli near the village of Tunis al-Gabal, the house differs significantly from Fathy's plans, which called for more steeply curved dome outlines, and the partial closure of a maqa'ad, overlooking a palm grove, the Birkit Qarun and desert beyond

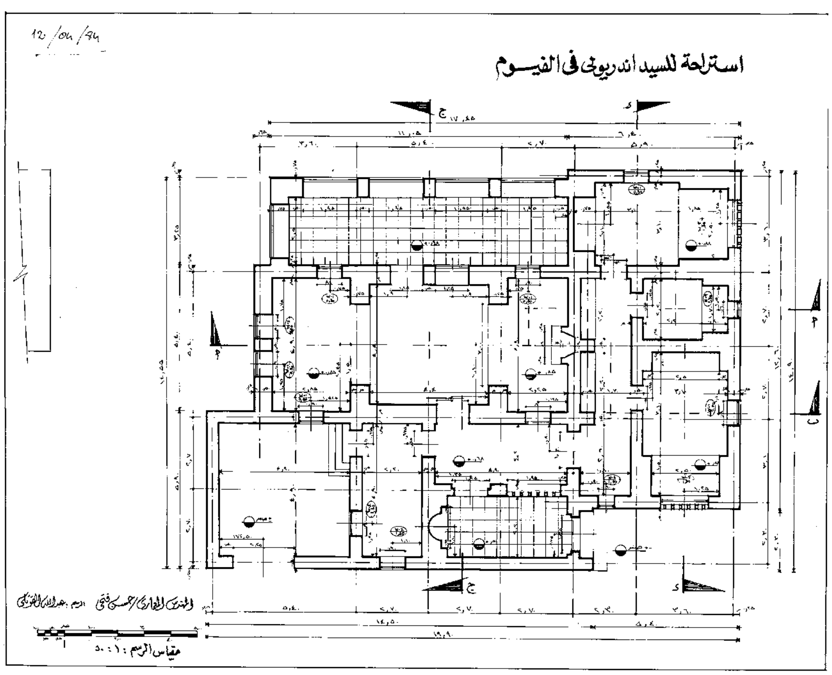
Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.




استراحة للسيد اندريولى فى الفيوم


• Resthouses for Miss Nawal Hassan
and Mr. Andreoli in Fayoum •
Scale 1:100
Architect : Hassan Fathy


• Resthouses for Miss Nawal Hassan
and Mr. Andreoli in Fayoum •
Scale 1:100
Architect : Hassan Fathy

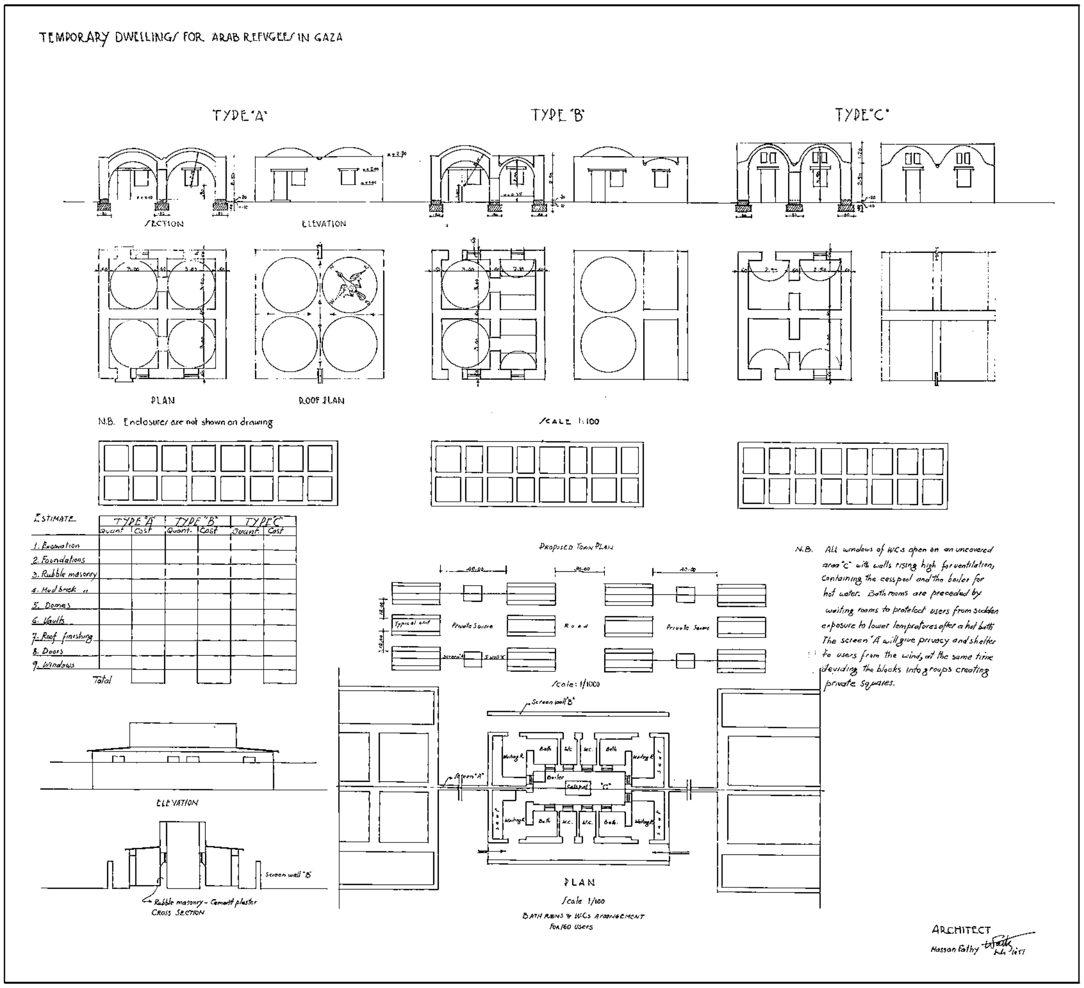

استراحة للسيد اندريولى فى الفيوم

Arab Refugee Housing

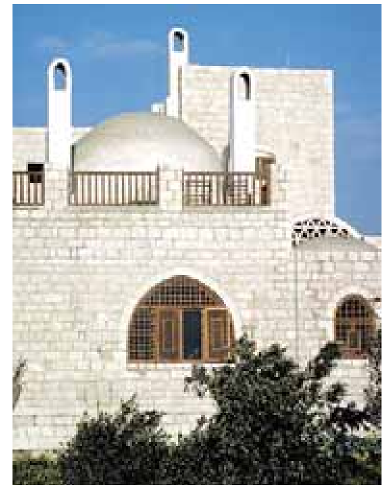
Location	Gaza, Palestine
Architect/Planner	Hassan Fathy
Date	1957
Building Type	residential
Building Usage	housing development

This design for a prototype for temporary housing for Palestinian refugees actually proposes three types of units, all organized on a five-metre-square module, with four units meant to be grouped together on the foundation base. The use of a module here adds a great deal of flexibility to a bearing wall system, which is often dismissed as being too static for such construction

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.


TEMPORARY DWELLINGS FOR ARAB REFUGEES IN GAZA
TYPE "A"
TYPE "B"
TYPE "C"
SECTION
ELEVATION
PLAN
ROOF PLAN
N.B. Enclosures are not shown on drawing
SCALE 1:100
ESTIMATE
1. Excavation
2. Foundations
3. Rubble masonry
4. Mud brick
5. Domes
6. Vaults
7. Roof finishing
8. Doors
9. Windows
Total
PROPOSED TOWN PLAN
Private Square
Road
Scale 1/1000
N.B. All windows of WCs open on an uncovered area "C" with walls rising high for ventilation, containing the cesspool and the boiler for hot water. Bath rooms are preceded by waiting rooms to protect users from sudden exposure to lower tempratures after a hot bath. The screen "A" will give privacy and shelter to users from the wind, at the same time deviding the blocks into groups creating private squares.
ELEVATION
Screen wall "B"
Rubble masonry - Cement plaster
CROSS SECTION
PLAN
Scale 1/100
BATH ROOMS & WCs ARRANGEMENT
ARCHITECT
Hassan Fathy

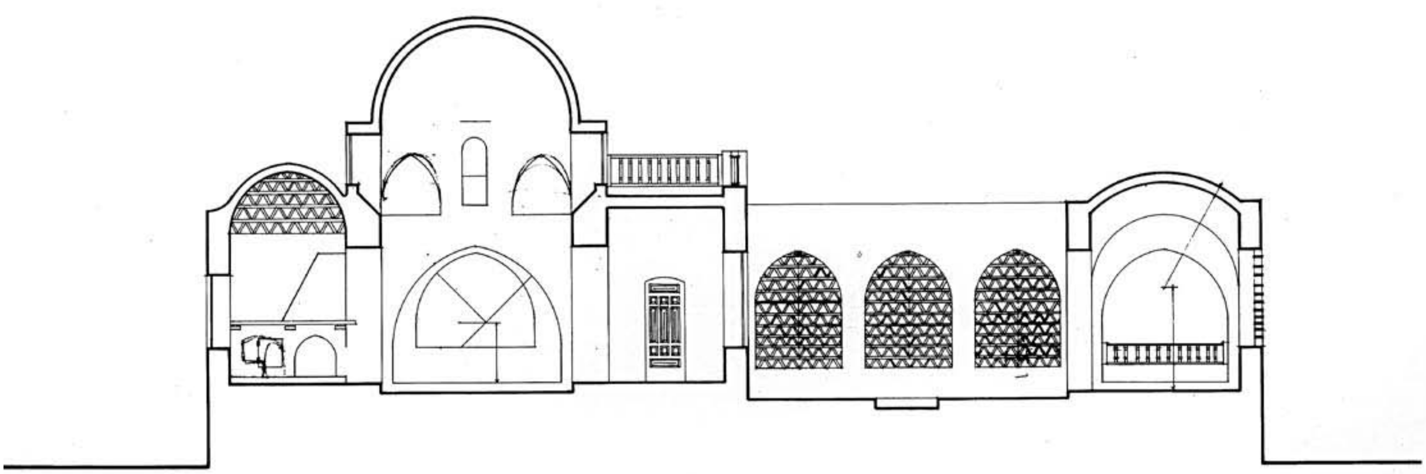
Casaroni House



Street Address	Mit Rihan, Saqqara Road, Shabramant Neighborhood
Location	Giza, Egypt
Architect/Planner	Hassan Fathy
Date	1980
Building Type	residential
Building Usage	private residence

The Casaroni residence, or "Mit Rehan" ['Pathway of the Basil'] as it has been called by its owners, is very near the Greiss house on the Shabramant Road, and is one of the most elegant of Fathy's residential works yet to be built. Construction was once again overseen by the client rather than the architect, more specifically by Mahmood Fahmy, who saw to its timely completion. In the interim, Fahmy was also able to cooperate with the architect in solving several special problems. One of the most fascinating of these was finding a natural way of sealing the Fayum limestone that was used by coating it with boiled oil from the Helba plant so that the soft yellow colour of the stone would not change. The house as built is quite different from the final documents, with a first floor added over one entire portion during the course of construction because of the client's wish for more space. Most recently, further changes have been made, which have significantly altered the character of a delightful south facing terrace and taktaboosh, as well as the interior quality of many of the rooms

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 84.









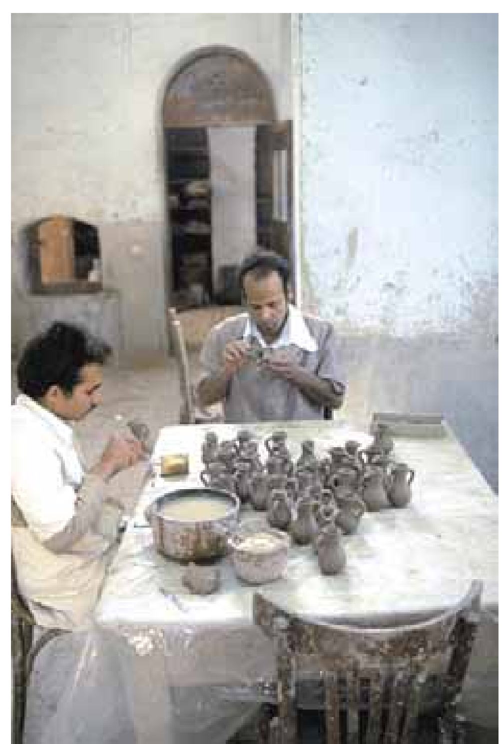


Ceramics Factory

Street Address	Garagos Village
Location	Qina, Egypt
Architect/Planner	Hassan Fathy
Client	Jesuit Mission
Date	1950
Building Type	industrial
Building Usage	factory

A second community-oriented project that followed New Gourna at this time was a Jesuit based crafts centre located at Garagos, which was intended to improve the standard of living of the people in the village there. The plan for a ceramics factory, while deceptively "low-tech" in appearance, represents an extremely logical and efficient production diagram for the manufacture of pottery. The spaces in the complex are organized sequentially, beginning with the delivery of the clay, which is available locally, through its screening, washing, preparation and storage and then on to the workshops where it is sculpted and formed. After sculpting, the pottery is fired, packed, stored and shipped.

The tricky problem of how to utilize the desirable northern exposure in all of the workshop spaces and yet maintain a compact, linear organization is solved by running all utilitarian spaces not used by the craftsmen perpendicular to the studios so that they act as dividing elements, and take up less room across the plan. The final spatial organization of the complex is not only arranged in a highly functional way, but also results in a satisfying horizontal massing of the elevation. The large curve of the dome covering the offices of the supervisory personnel on the one extreme, balanced by the thin vertical smokestack of the firing kiln on the other, act as visual brackets for the undulating curves of the vaults that wave up and down between them. The volumetric composition of the centre as actually built is much altered from this first concetions as intended.



Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture. 21.







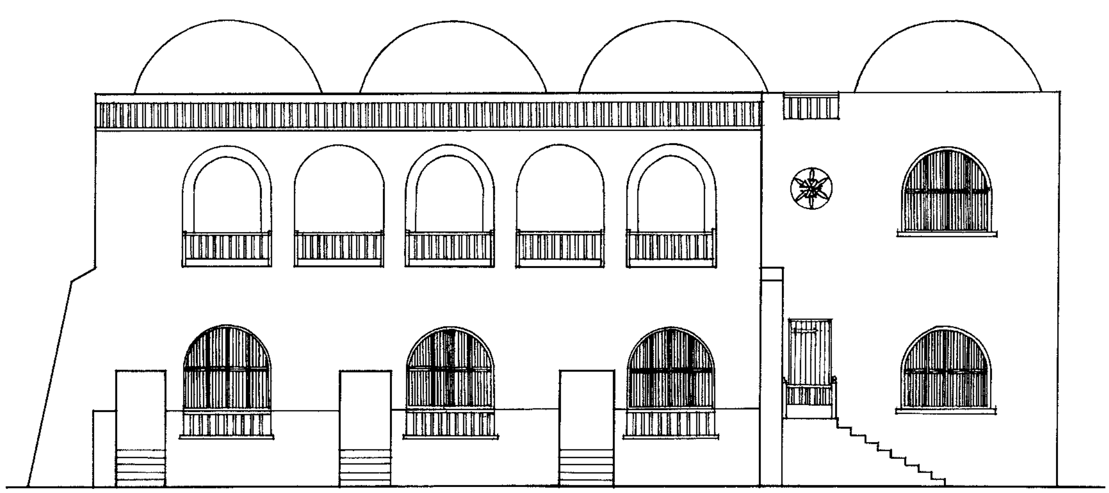
Chilean Nitrate Company Resthouse

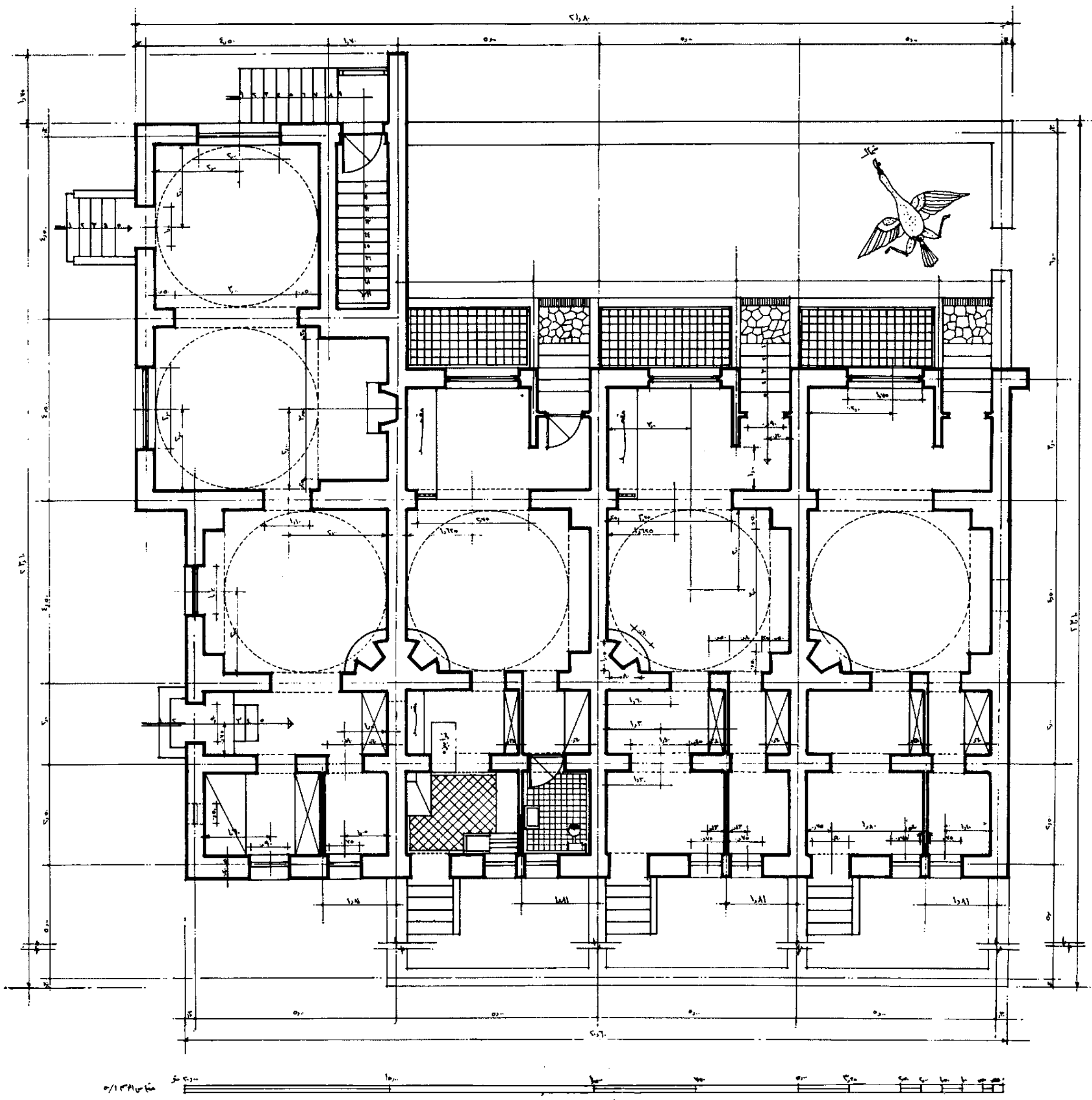
Location	Safaga, Egypt
Architect/Planner	Hassan Fathy
Client	Chilean Nitrate Company
Date	1942
Building Type	residential
Building Usage	private residence

The Chilean Nitrate headquarters in Safaga which is contemporary with the first attempts at using mud brick by following Nubian structural techniques at Bahtim, Ezbet El-Basry and Marg, still betrays a somewhat tentative approach to both the system itself and the material used in it, even though the plan is deft and sure.

Repetitive living units on the ground floor, which is raised nearly 85 cm. above grade, are linked by thick adjoining party walls. Each have front and rear entrances with steps, a main vaulted combination living-dining area with a fireplace, and a service kitchen, bath and sleeping alcove. A separate stair from the outside leads up to the first floor and into a long hall which separates service functions such as food and linen storage, kitchens and bathrooms, from a series of bedrooms on the northern side of the building. All of these adjoin a common arcaded terrace, while a major communal space is intentionally separated out as an individual wing of the building and is also used to visually anchor the repetitive line of living units on the other side.

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture.





Co-operative Centre

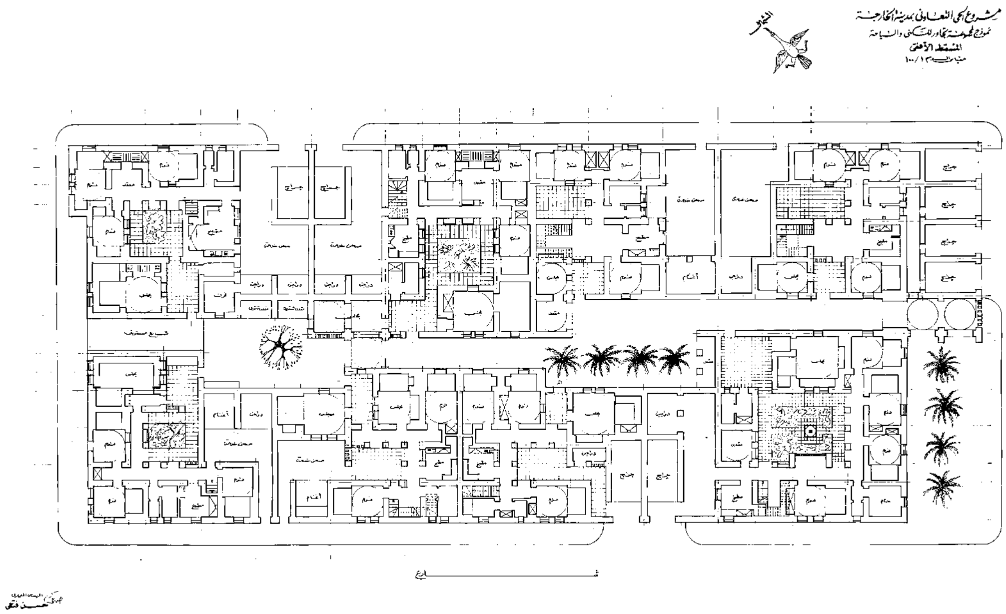
Location	Kharga, Egypt
Architect/Planner	Hassan Fathy
Date	1970
Building Type	urban design and development
Building Usage	community development



This project, commissioned by the Desert Development and Reclamation Bureau, was seen as a key part of governmental plans to found a series of new towns around the Kharga Oasis, using the substantial amount of water available in the aquifer there for the establishment of agricultural villages. This Centre provides the back-up facilities necessary for those villages, since many of the intended residents would not necessarily have had any previous background in farming. Technical and educational services assist residents in planting, soil productivity and machinery maintenance. The Centre itself has suffered from lack of the perennial plastering needed to protect the mud-brick walls, as well as from heaving and swelling of the soil, caused by broken water mains. Rather than correcting these problems, the administrators at the Centre have been replacing collapsing structures with reinforced concrete units

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.




مشروع الحي التعاوني بمدينة الخارجة
نموذج لمجموعة تجاور للسكنى والسياحة
المسقط الأفقي
الشمال



Cultural Centre of Garagus

Street Address	Garagus Village
Location	Qina, Egypt
Architect/Planner	Hassan Fathy
Client	Jesuit Mission
Date	1950
Building Type	public/cultural
Building Usage	cultural center

At the same time as he designed the Garagus ceramic production facility, Fathy also provided the Jesuit mission in Egypt with plans for a Cultural and Health Centre for this small village in Qena Province, made up of a church, crafts school, and clinic. Each of these three elements in turn are grouped in individual clusters around an open court, and linked by a wall that is provided with a main gate and side gate for access into the compound. The church is grouped with the church school area, and an assembly room, while the crafts school on the opposite side of the court consists mainly of classrooms for teaching weaving, and a large workshop. Rounded walls and curved forms predominate in this unusual scheme

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.

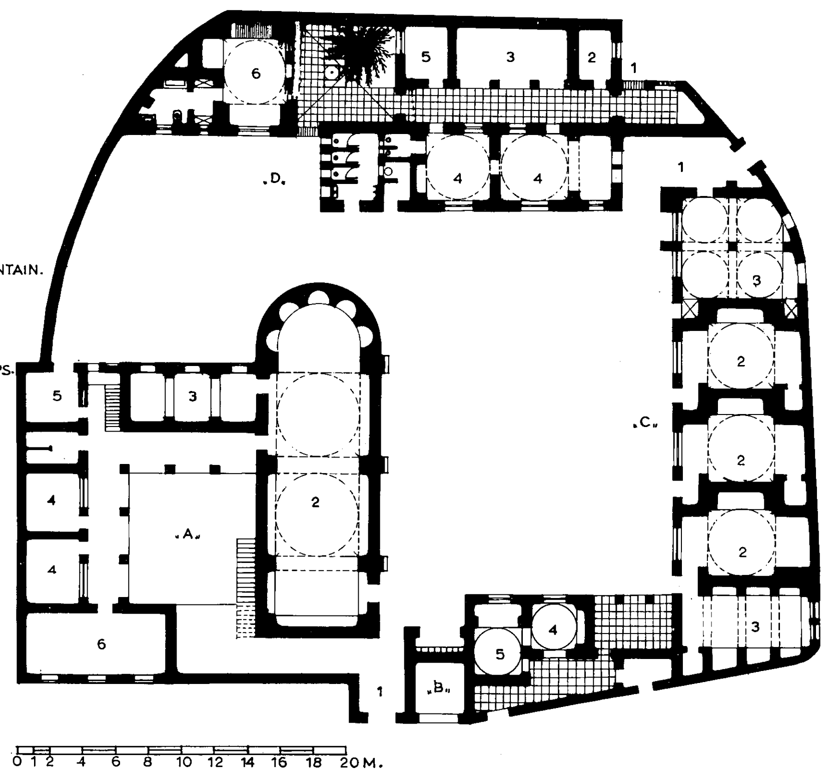
LEGEND

A: CHURCH& SCHOOL:
1: ENTRANCE.
2: CHURCH.
3: ASSEMBLY ROOM.
4: CLASS–ROOMS.
5: STORE.
6: ART ROOM.

B: PUBLIC WATER–FOUNTAIN.

C: CRAFT'S SCHOOL:
1: ENTRANCE.
2: WEAVING WORK–SHOPS.
3: WORK SHOP.
4: KITCHEN.
5: MASTERS.

D: DISPENSARY:
1: ENTRANCE.
2: SUPERVISOR.
3: WAITING ROOM.
4: CLINIC.
5: NURSE.
6: CITTING ROOM.



CULTURAL AND HEALTH CENTERE
AT GARAGOS QUENA PROVINCE

Dar al-Islam Village

Variant Names	Dar al-Islam Foundation, Dar al Islam Village
Location	Abiquiu, United States
Architect/Planner	Hassan Fathy
Client	Dar al-Islam Foundation / Abdullah Nuridin Durkee
Date	1980
Building Types	religious, urban design and development
Building Usage	mosque, new town planning

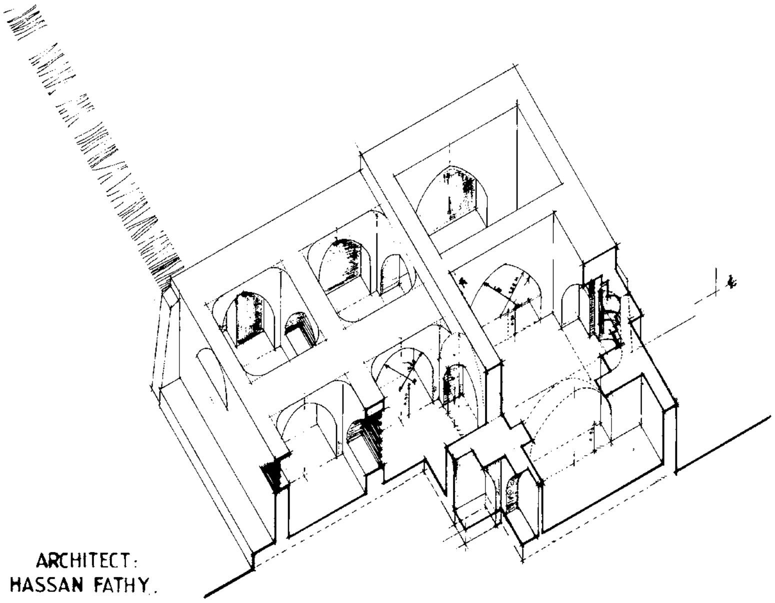
The mosque was built by and for a new experimental community, whose members received instruction from Fathy and his team of Nubian masons (who came to the USA specially for the purpose) in the low -technology building techniques of vault and dome construction used in upper Egypt. Constructed entirely with mud brick, the mosque has loadbearing walls that carry arches and domes which cover the prayer hall, itself divided into single domed units.

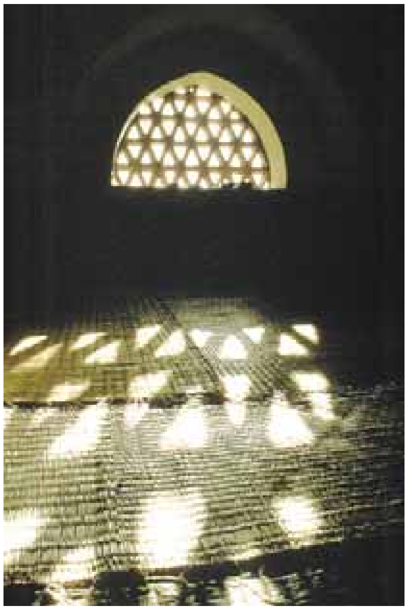
The village which occupies an eleven-square-mile site on a plateau above the Chama River Valley, is intended for one hundred and fifty Muslim families to be grouped into comprehensible neighbourhood clusters. These clusters, which present little wall surface to the east and west for better thermal performance, all relate to a main square in the middle of the community, and a secondary "piazza" nearby, which provides a place for everyone to meet. A mosque, which has been the first building to be built in the community, is located in this piazza, and also includes a madrasa which is attached to it. The mosque itself, which still awaits a minaret, is compact and fine, based on a nearly square plan that provides a forward prayer space for men and a screened area for women in a very efficient way. While the architectural style chosen for the village may seem foreign in this western context, it does have much in common with the local, adobe tradition. Judging from both the technical and economic complexities involved in using adobe here, however, it would seem that the intentional choice of this material and style was made for iconographic, rather than environmental or cultural reasons.

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 86.






ARCHITECT:
HASSAN FATHY.

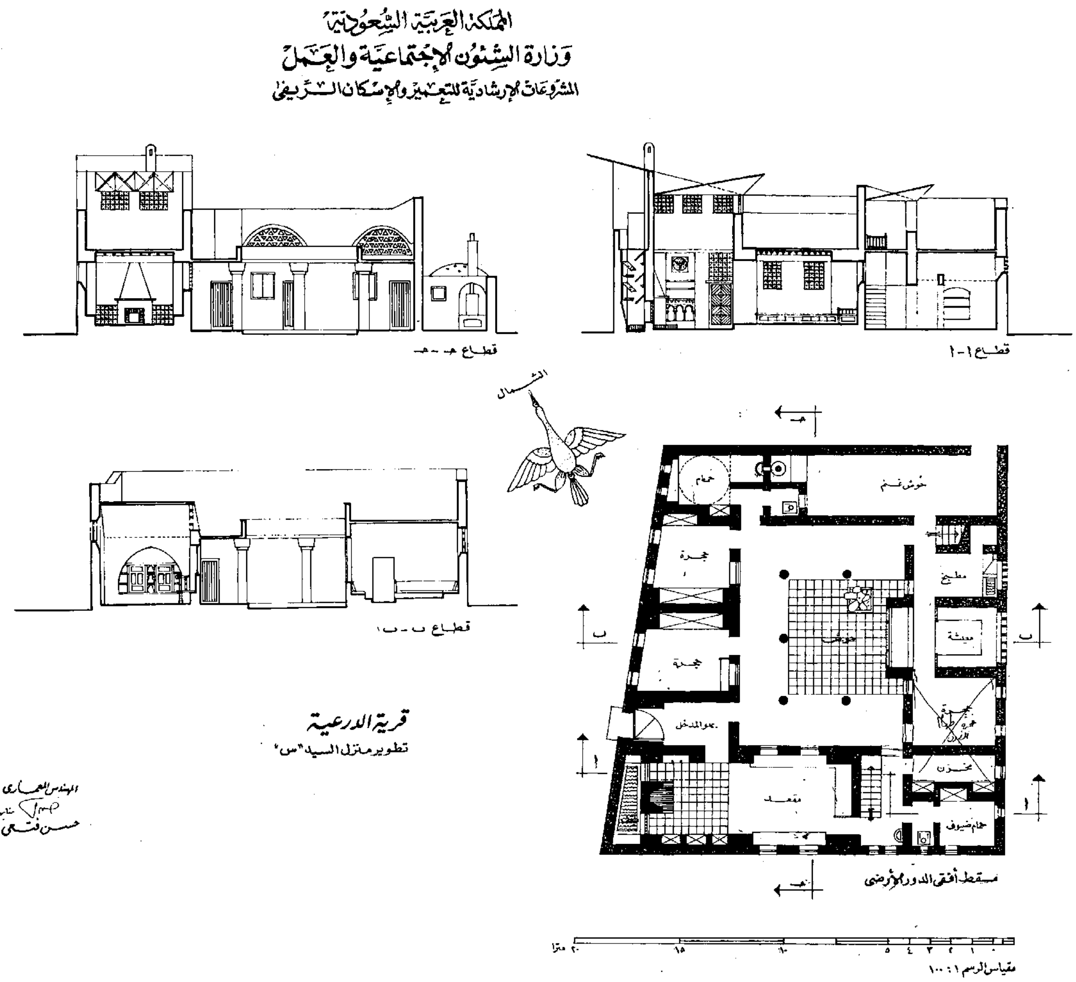


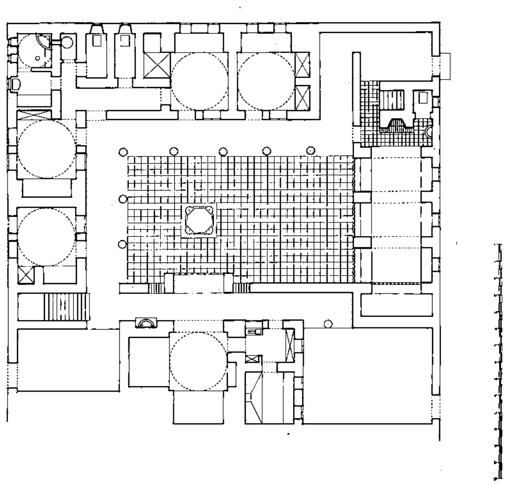
Dariya Housing

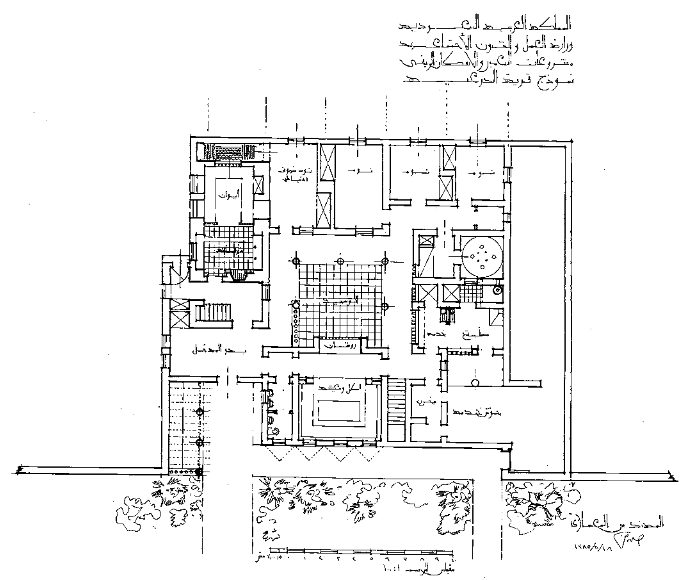
Variant Names	Dareeya Housing
Location	Dariyah, Saudi Arabia
Architect/Planner	Hassan Fathy
Date	1975
Building Type	residential
Building Usage	housing development

Under the auspices of the United Nations Rural Development Project, Fathy also designed a prototypical housing unit for the village of Dareeya at this time. As the patriarchal home of the Al-Saud family, Dareeya intrigued him because it had once been an outstanding example of Najdi mudbrick architecture before its destruction in the factional struggles that lead up to the unification of the country under King Abdul-Aziz. The Dareeya prototype is not only a masterful interpretation of one of Saudi Arabia's most symbolic regional styles, but also offers valuable clues to the process involved in that reading. The documents, which include a survey of a typical existing house in the village, carefully show how each of the rooms relates to an interior courtyard, and achieves the separation of male guests from the family quarters within. The new proposal mirrors these sensibilities to a great degree, even to the extent of the location, sequencing and proportion of the rooms involved, and the use of the roof as a sleeping area on hot summer nights. Typical Najdi decoration, such as wall crenellations, cuneiform vents and elaborate column capitals are also used to establish a stylistic connection with the past architecture of Dareeya. Finally, critical shading diagrams are used to show how courtyard proportions of height and width were established to produce maximum shading and how diurnal and seasonal zoning mandates the final positioning of spaces within the house. One of these prototypes was actually built, but local resistance to a traditional architectural approach prevented its repetition.

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 52-53.


المملكة العربية السعودية
وزارة الشئون الاجتماعية والعمل
المشروعات الإرشادية للتعمير والإسكان الريفي
قرية الدرعية
تطوير منزل السيد "س"
مسقط أفقي الدور الأرضي
مقياس الرسم ١ : ١٠٠





Fares School

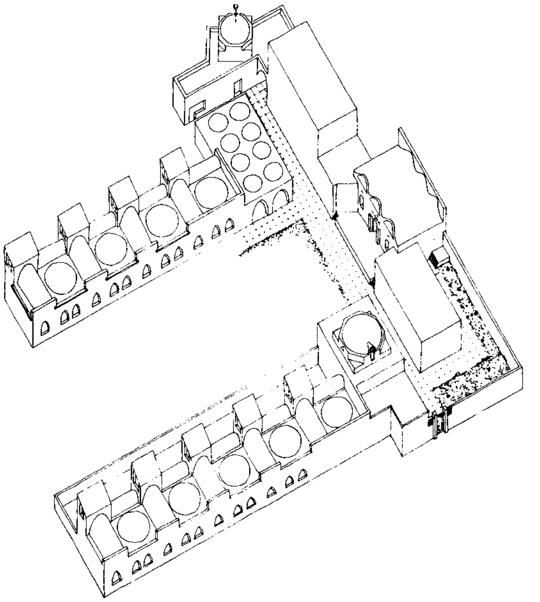
Variant Names	School at Fares
Location	Fares, Egypt
Architect/Planner	Hassan Fathy
Client Egyptian	Ministry of Education
Date	1957
Building Type	educational
Building Usage	high school



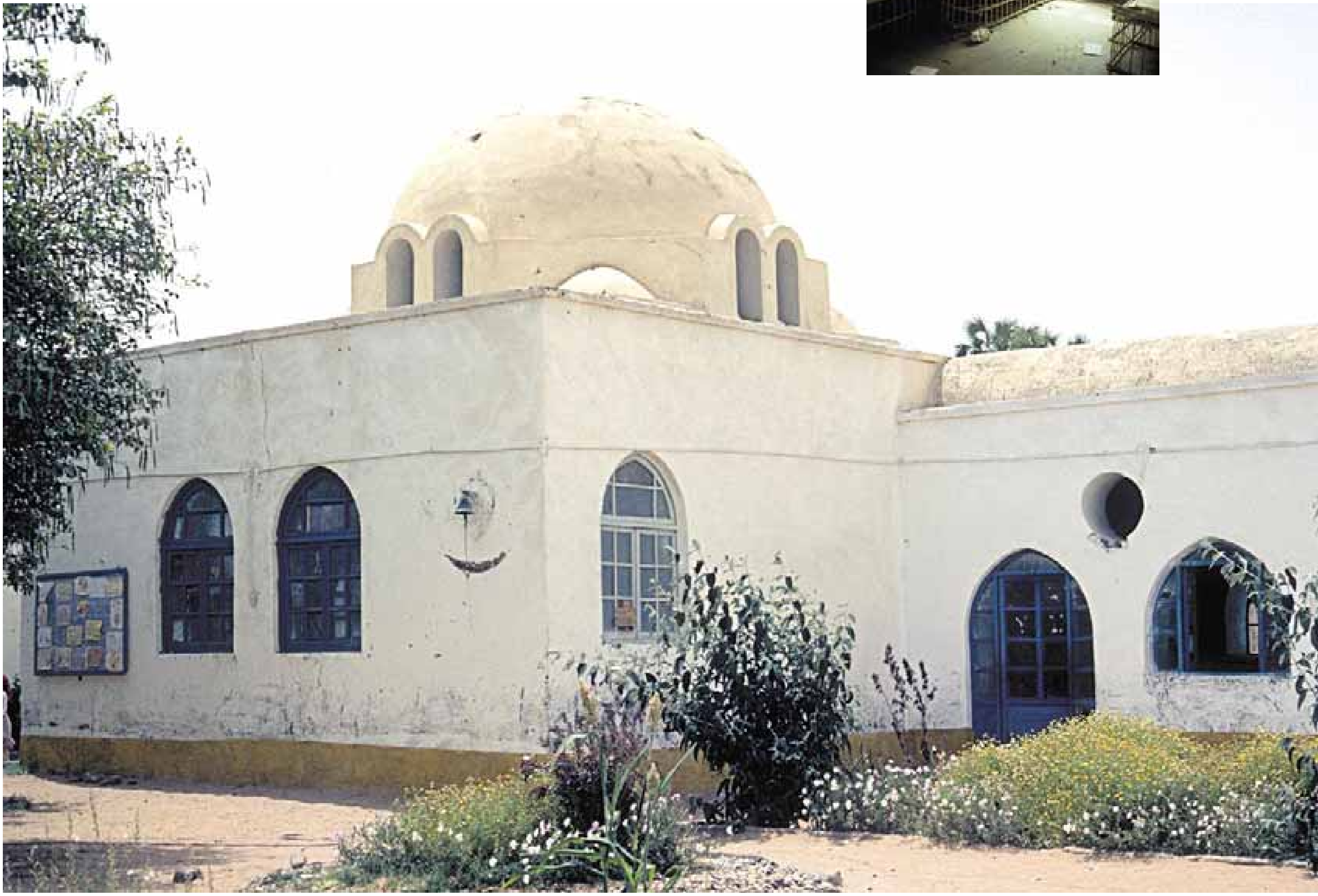
Following the flurry of activity generated by these community-based projects, Fathy also became interested in the possibility of providing an economical prototype for a school for the rural villages throughout Egypt. Studies for such a prototype were carried out by him in his role as the Director of the School Building Department, which was offered to him by the Egyptian Ministry of Education at the beginning of 1950. The school at Fares, between Luxor and Aswan, is the prototype that he put forward, and brings many of his previous ideas together in a single design. The plan of the school intentionally separates the administrative and communal activities such as the mosque, library and assembly hall, which face east and west, from the repetitive ranks of the classrooms, which face north and south and protect a courtyard between them.

The classrooms, like the other areas of the school, were originally intended to be naturally ventilated, due to the extreme difficulty and prohibitive cost of providing mechanical means of cooling. To achieve this, the architect divided each classroom into a square domed area and a rectilinear vaulted space next to it. The domed area was intended to be the seating for the classroom, while the rectilinear space next to it was meant to contain a salsabil, or water pool, to further cool the air coming in through the slots in the vault above. Further ventilation was also expected to be supplied by operable casement windows that were paired with a circular fixed lunette specified to provide light only. In elevation, the rows of classrooms with their alternating slotted vaults and rounded domes clearly tell the story of their intended function, even though they are now partially screened by a boundary wall which has been built to separate them from a main street running alongside. The salsabils, however, were never installed, and the entire space is now used for teaching.

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 22-23.





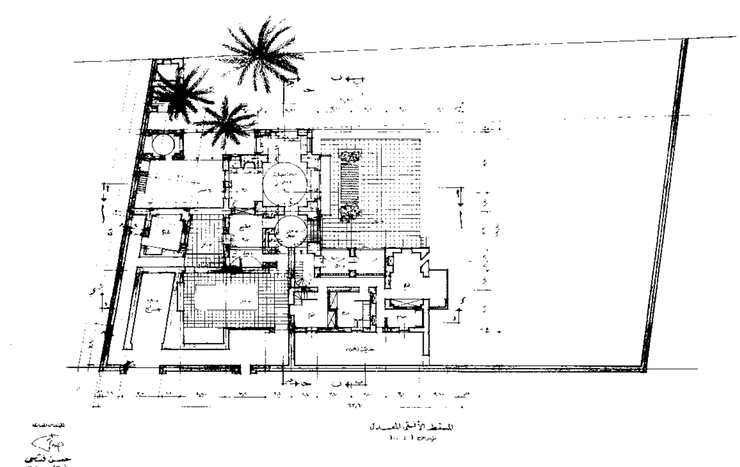


Fouad Riad House

Variant Names	Riad House, Fouad Raid House
Street Address	Saqqara Road, Shabramant Neighborhood
Location	Giza, Egypt
Architect/Planner	Hassan Fathy
Date	1967
Building Type	residential
Building Usage	private residence

As the first of what might be called Fathy's "stone period" houses, which were prompted by a governmental ban on the use of mud brick, the Fouad Riad design sets out to solve all of the clients functional needs, as well as proving the irrelevancy of the specific kind of compressive material chosen upon the architect's basic spatial system. Tucked down below a wall that protects it from the heavily travelled Saqqara Road nearby, the house appears to be almost insignificant from the public side, and only reveals itself from the interior or from the private gardens that join it to the oasis beyond. The low, horizontal scale of the structure, as well as the sensitively handled level changes within it, all tend to tie it to the land and give it a timeless sense of permanence and belonging. Dr. Riad had originally intended to only use the house during weekends and vacations but has now come to love it so much that it has become the permanent residence for the family. As in many of the architect's later projects, the lack of on-site project management has resulted in significant changes in his intent, but the strength of the original concept remains intact

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 51.









Hamdi Seif al-Nasr House

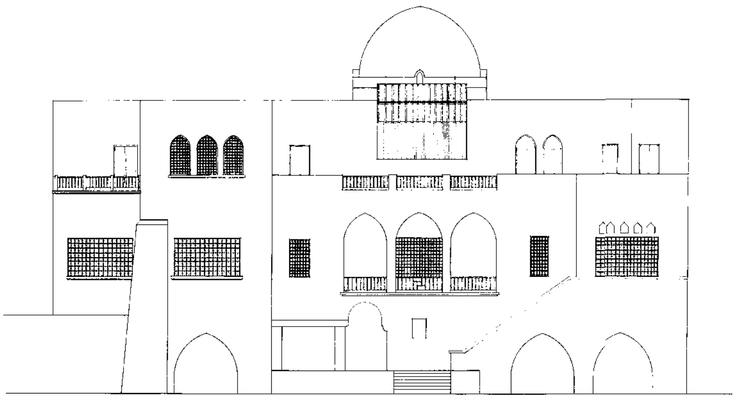
Variant Names	Hamdi Seif al Nasr Resthouse, Saif al Nasr House
Street Address	Abu Neameh, Sinnuris
Location	Fayyum, Egypt
Architect/Planner	Hassan Fathy
Client	Hamdi Seif AI-Nasr
Date	1945
Building Type	residential
Building Usage	private residence

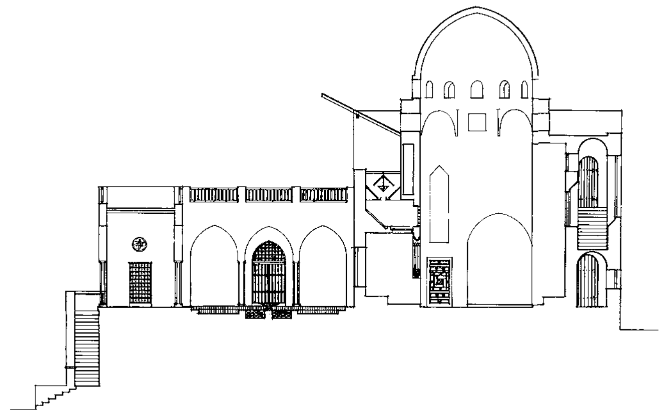


The Hamdi Seif AI-Nasr resthouse, [...] is sited on a long thin peninsula of land projecting into Lake Fayum, and was intended to be used during the landlord's periodic visits to his estate here. The design as documented represents an ambitious first interpretation of the client's requirements, resulting in a solution that is quite large in both plan and vertical section. Raised up on a man-made podium to protect it from flooding, the house plan revolves around the interplay between an arcaded square exterior courtyard and the high formal vertical dorqa'a to which it is connected by a deep window and malkaf above. The various other spaces of the house are all related in one way or another to the linear axis set up between these two elements and fall on either one side or the other of the line that they create, depending upon the level of privacy required.

In the final design as built, which is not included in the documents but is shown in the photographic material, the scale of the preliminary scheme is greatly reduced, but the basic concept remains intact. As in the first design, a terrace is used to raise the house above water level, with a lower set of steps giving access onto it. The relationship between the courtyard and a much reduced qa'a is also retained, but in its final form the courtyard emerges to be totally open to the exterior on the landward edge facing the entrance drive. This highly unusual exposure of a courtyard on its public side may possibly be attributed to the architect's wish to take full advantage of the view of the beautiful trees near the entrance and to contrast this view with the totally different vista toward the water on the opposite hand. The division between public and private spaces, as originally conceived in the preliminary scheme, is also retained, but unfortunately the malkaf, which was originally the generator of many of the spatial connections throughout the scheme, has not survived, having been converted into a stairway to the roof by the client during construction.

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture.







Hamed Saïd House

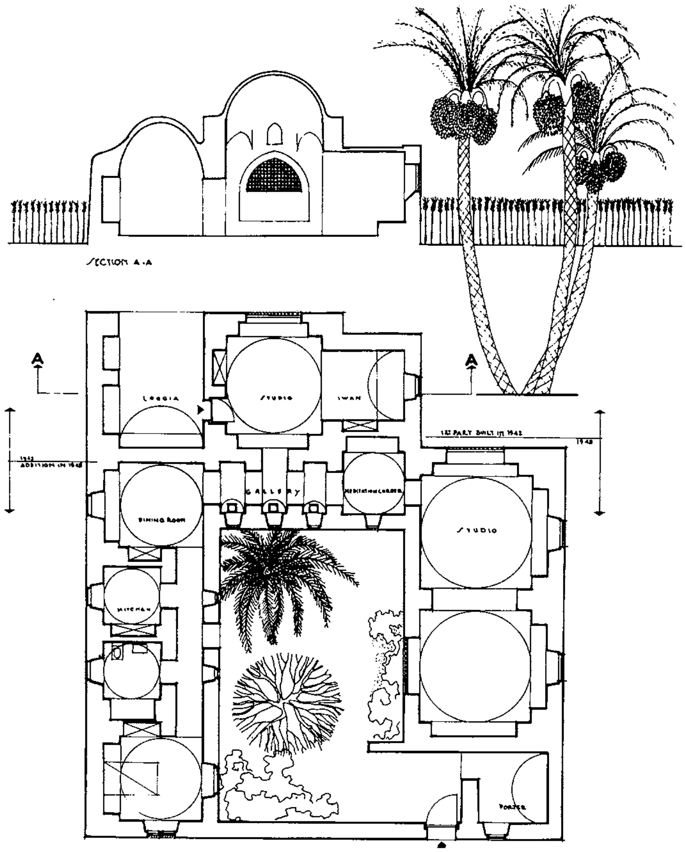
Variant Names	Hamid Said house, Said House
Street Address	Al-Marg Neighborhood
Location	Cairo, Egypt
Architect/Planner	Hassan Fathy
Date	1945
Building Type	residential
Building Usage	private residence

The Hamid Said house in the al-Marg neighborhood of Cairo represents an important project in the collection because it is the first documented application of mud brick construction, and is still standing. The first phase, which was built in 1942, was simply a studio and sleeping space for the artist and his wife, incorporating a large vaulted loggia as an open exterior sitting area from which to appreciate the seemingly endless green palm grove surrounding the property. The construction of the house coincided with a climate of concern among Egypt's intellectual community at that time about the detrimental effects of industrialization on the traditional cultures of the world and the need for a search for Egyptian origins in the face of the threat. Hamid Said intended this house, in the midst of a vast tract of the same date palms and papyrus that signified Egypt's lush agricultural legacy in the past, to be both a restatement of these original agrarian roots of Egyptian culture, and a rural recreation of a studio, called "Tangezia", that he had once had in the Muqattem Hills. The final siting of the first section of this house was determined by camping out in a tent on the property with the architect for some time before construction actually began.

The second phase, which followed four years later, was equally sensitive in accommodating the environment, having been organized in such a way as to avoid several large trees on the site. A characteristically variegated and top-lit gallery of a type that was continuously refined by Fathy in subsequent designs serves as a transitional element between the first and second phases of the house, yielding framed views into a central courtyard which is the client's reward for allowing the trees to remain



Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture.

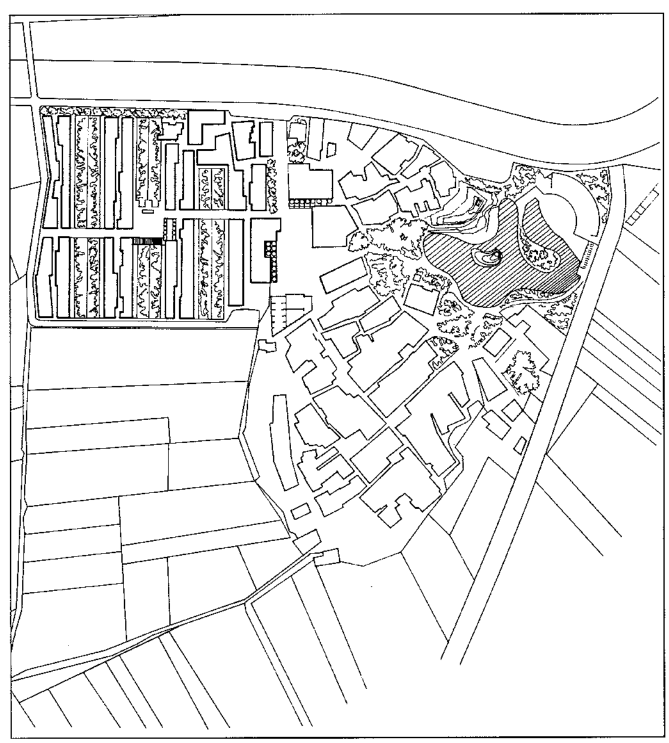

SECTION A-A
A
A
LOGGIA
STUDIO
IWAN
1ST PART BUILT IN 1942
1948
1942
ADDITION IN 1948
GALLERY
DINING ROOM
STUDIO
KITCHEN
PORTER



Harraniya Weaving Village

Variant Names	Harraniya Craft Village
Street Address	Harraniya
Location	Giza, Egypt
Architect/Planner	Hassan Fathy
Architect/Planner	Ramses Wissa Wassef
Client	Ramses Wissa Wassef
Date	1957
Building Type	urban design and development
Building Usage	community development

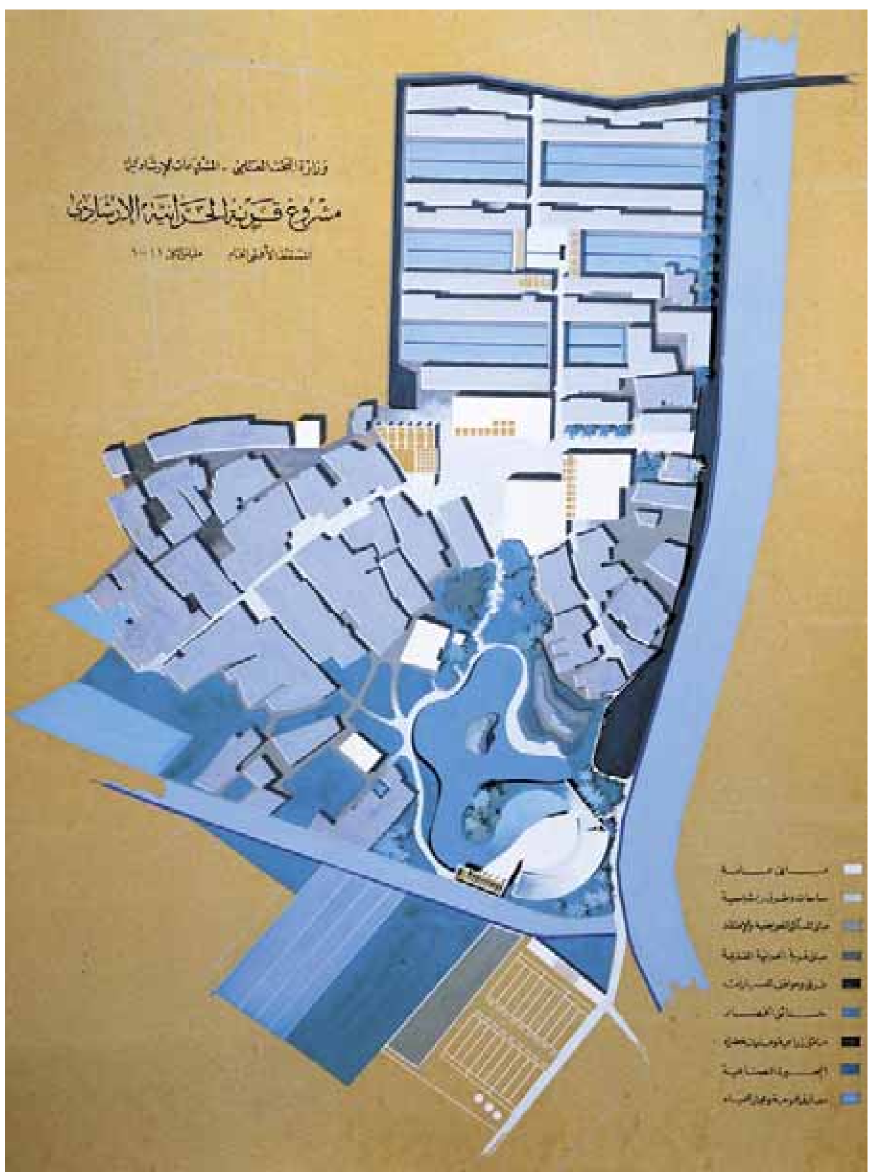
The Harraniya Crafts Centre is a third community project, which like those of Lulu'at al-Sahara and Garagos, is much less well known than New Gourna, yet represents an important member of the group of examples of this typology designed by Fathy. Carried out in collaboration with the architect Rarnses Wissa Wassef, and the Ministry of Scientific Research, the centre was based on a dual belief in the natural creative ability of children and the need for the material self-sufficiency to allow that natural creativity to have free rein. As the son-in-law of the famous educator Habib Gorgy, who first promoted these ideas in Egypt, Ramses Wissa Wassef became intrigued with the concept of an utopian, self-contained weaving village in which Gorgy's theories could be tested. Along with Fathy and Hamid Said, Wassef also believed in the critical importance of reviving national, traditional crafts in the face of the threat of expanding industrialization.



The essence of the village, which radiates out from a man-made lake at its apex, is the reciprocal relationship between the housing units and the fields next to them. These fields, which were intended to sustain both the sheep from which the wool for the weaving would be taken, and the plants that would yield the natural dyes to colour them, symbolically alternate with the houses in which the young weavers live. In this way a repeating rhythm of protected agricultural areas and contained pedestrian streets is set up by the interlocking lines of the houses between them. The direct contact between the houses and the fields also allows the farm animals to be brought into the interior of each house, which is an

important factor in rural Egypt, and was first attempted by Fathy in his design of the houses in New Gourna. As the plan progresses from the green agricultural perimeter towards the lake at its apex, it becomes more and more public in function, and this is where the majority of the facilities for weaving, selling, storage and shipping are located. Although never realized in the form documented here, the Ramses Wissa Wassef weaving village was finally built in Shabramant near Harraniya, and was the recipient of an Aga Khan Award for Architecture in 1983. The extraordinary tapestries woven by the children there have become the pride of Egyptian contemporary art, and are now exhibited in galleries throughout the world.

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 22.



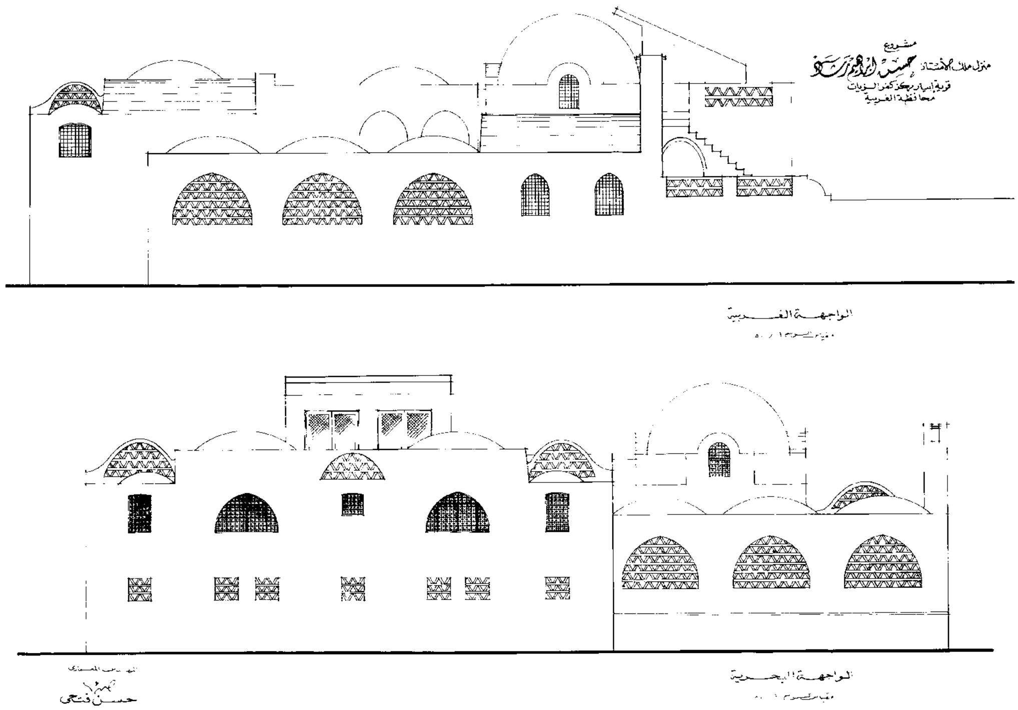
Hasan Rashad House

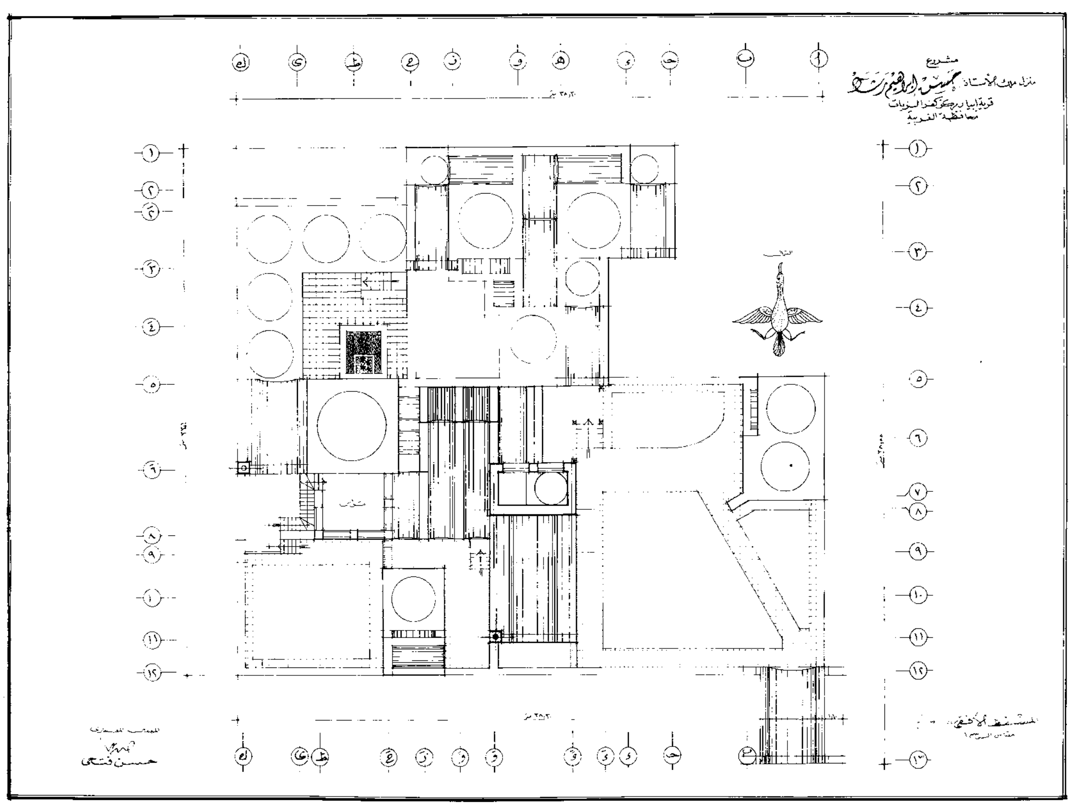
Variant Names	Hassan Rashad House
Street Address	Ibiar
Location	Tanta, Egypt
Architect/Planner	Hassan Fathy
Date	1986
Building Type	residential
Building Usage	private residence

Built in the Delta region of Egypt, this house uses local stone, and contrasts dramatically with the lush vegetation characteristic of the area

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.



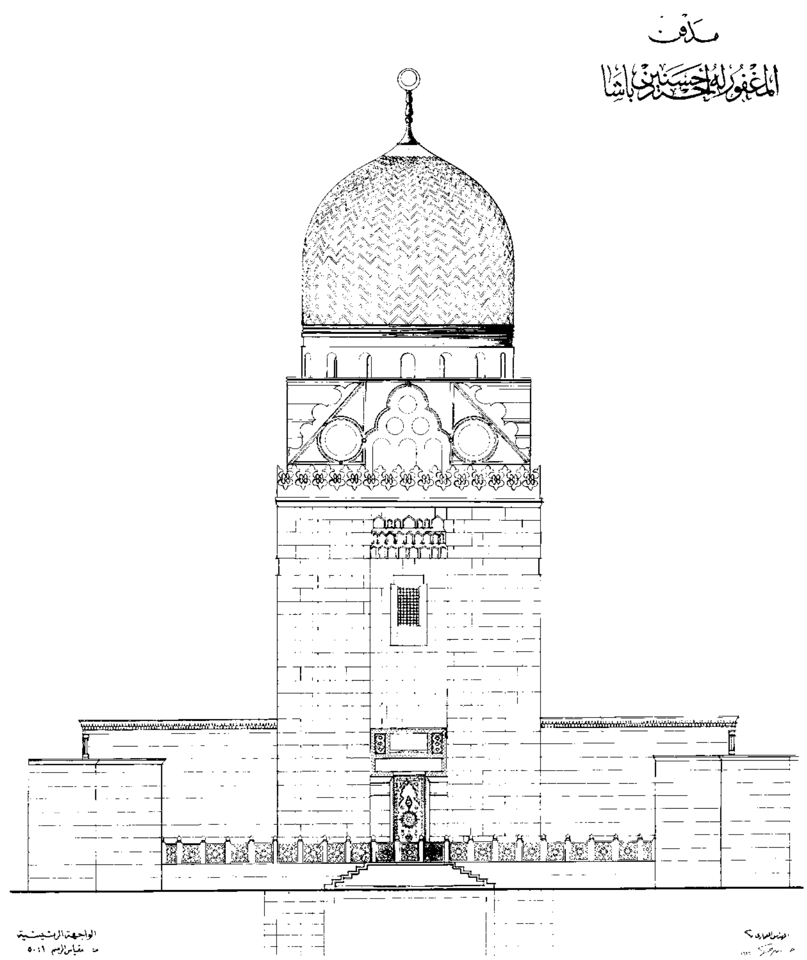

الواجهة الغربية
الواجهة البحرية



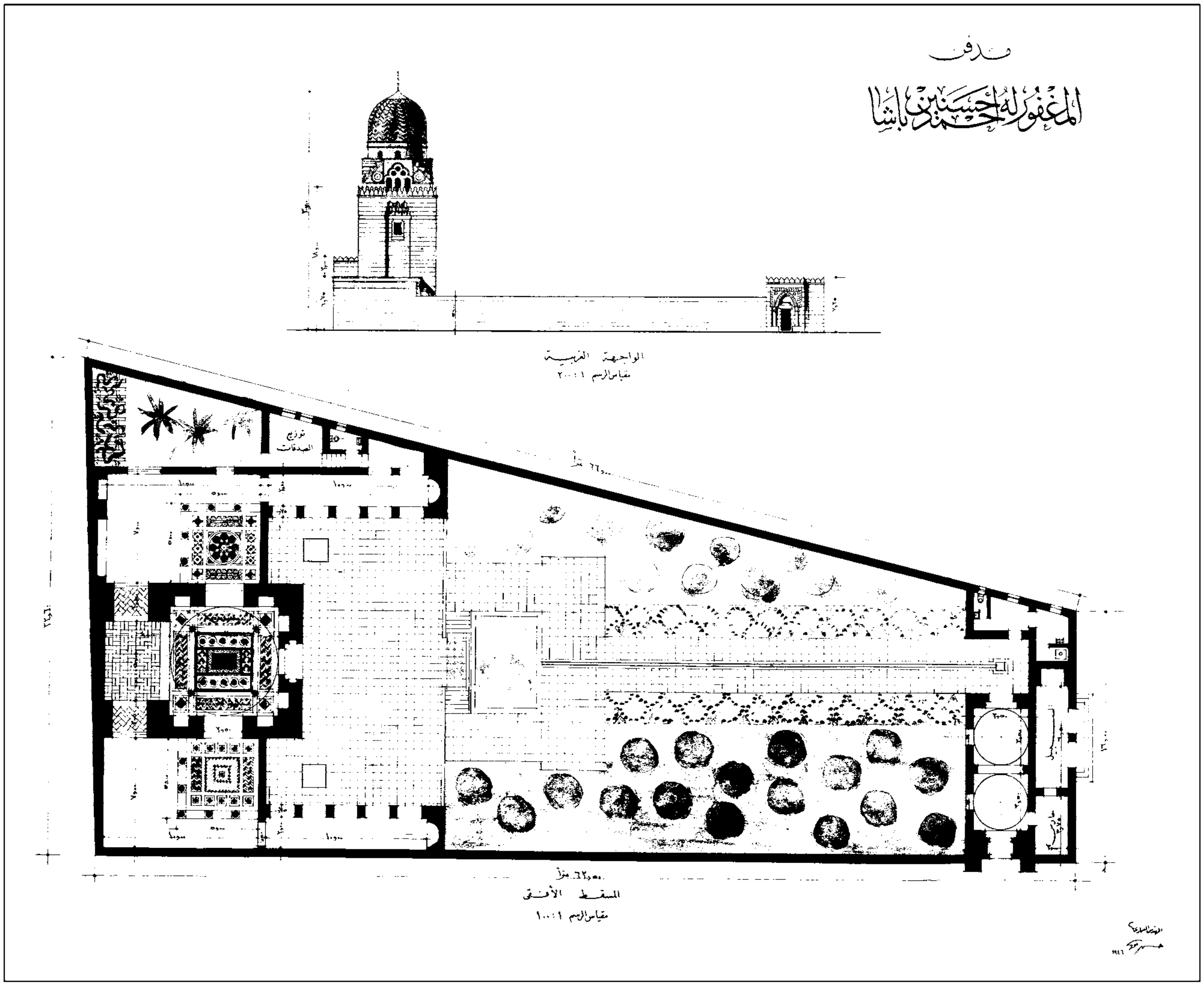
Hassanein Mausoleum

Street Address	Salah Salem Street
Location	Cairo, Egypt
Architect/Planner	Hassan Fathy
Client	Ahmad Hassanein
Date	1946
Building Type	funerary
Building Usage	mausoleum

Commissioned by a grateful government as a memorial to a respected advisor, this mausoleum still stands alongside Salah Salem Street at the outer fringe of the 'City of the Dead' outside Cairo. Fathy, who was Ahmad Hassanein's brother-in-law, followed the intent of that commission and designed it in the style of the Mamluk mausoleums between the twelfth and fifteenth centuries, adding a delicate, double-gated garden as a forecourt that has unfortunately not remained intact.



Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.

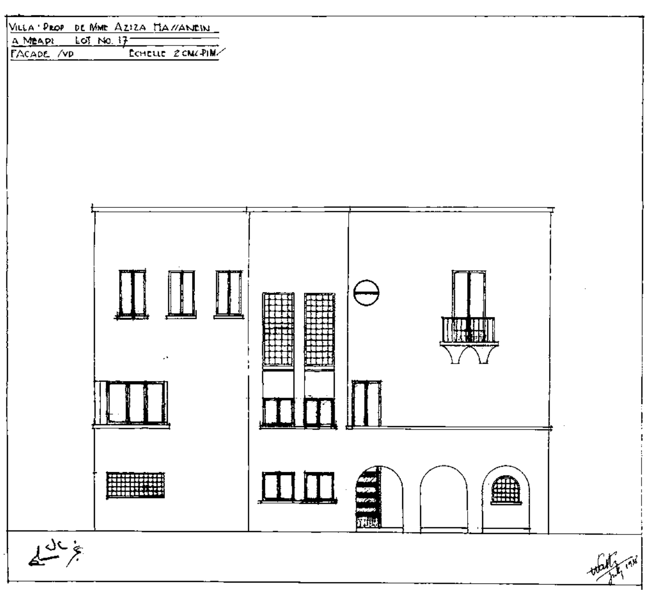

المغفور له أحمد حسنين باشا
الواجهة الغربية
مقياس الرسم ١:٢٠٠
المسقط الأفقي
مقياس الرسم ١:١٠٠

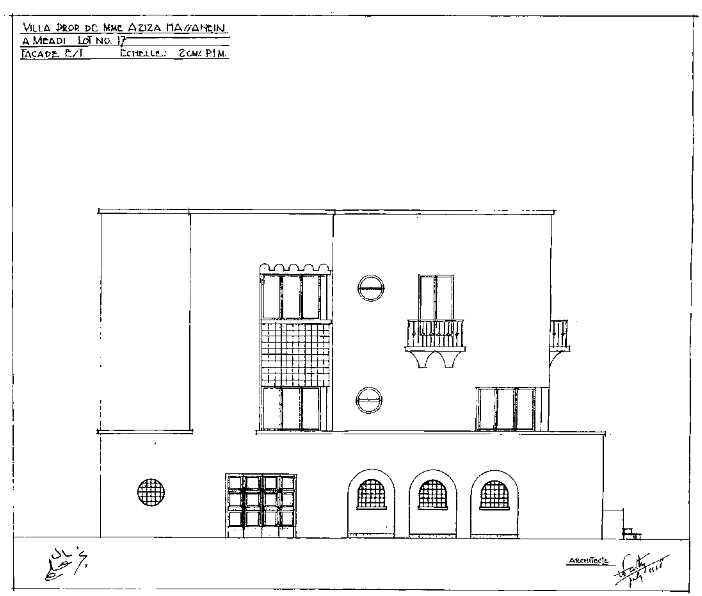
Hassanein Villa at Maadi

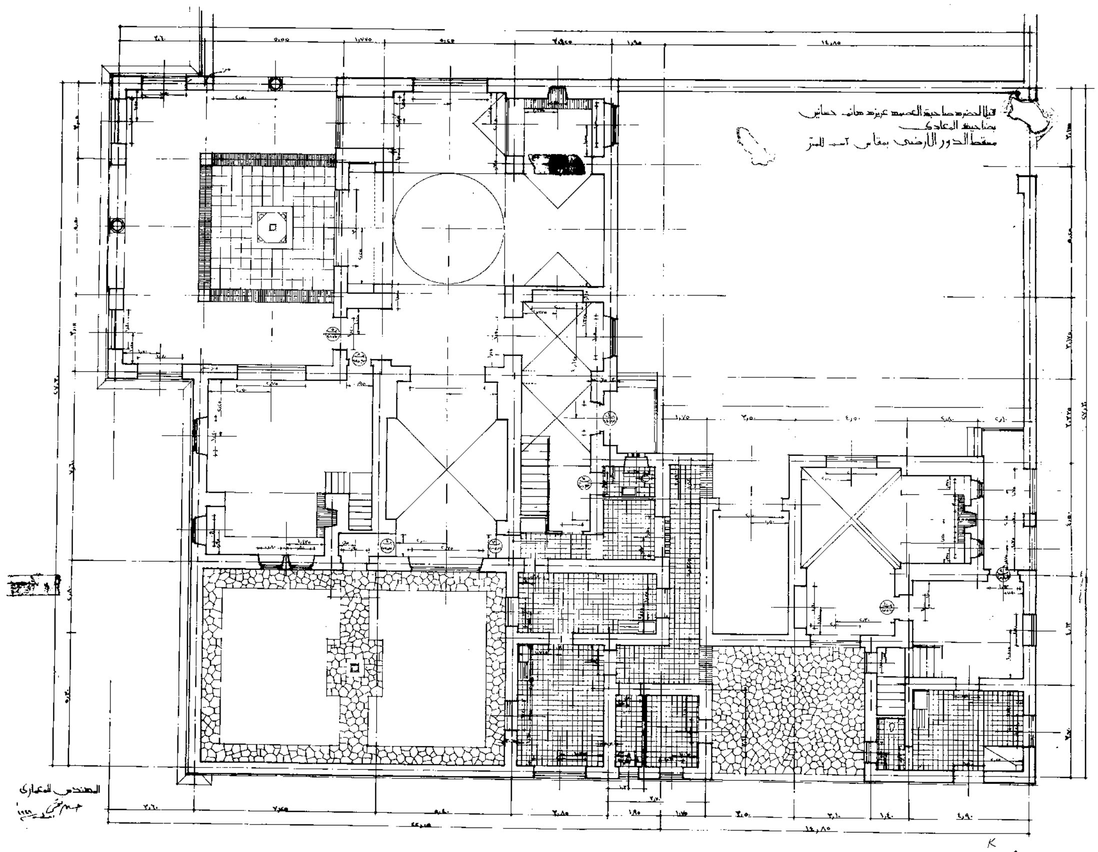
Variant Names	Aziza Hanem Hassanein Villa
Street Address	Maadi
Location	Cairo, Egypt
Architect/Planner	Hassan Fathy
Date	1949
Building Typer	esidential
Building Usage	private residence

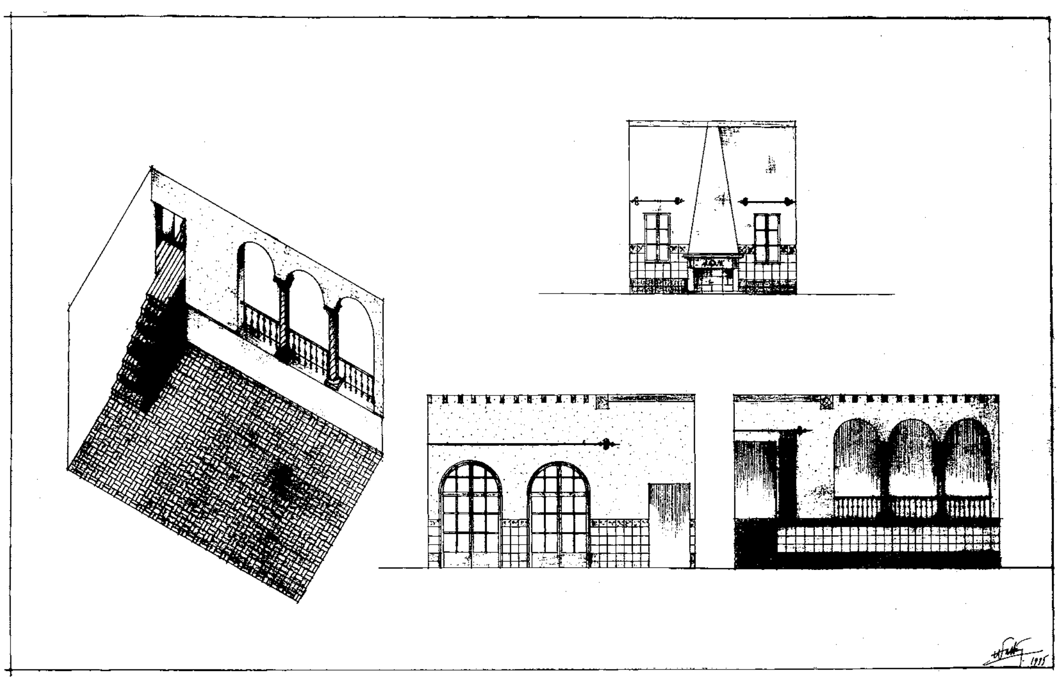
The design for the Hassanein house [...] reiterates the lack of focus on hemispherical forms shown in the Abu Gabal residence. Rather than surrounding the dome, as was done earlier, the round form is played down in the massing of the elevation by placing an upstairs wing in front of it on the major entrance side, and a high garden wall around the court that is directly related to it on the other side of the house. Once again, as in the Abu Gabal designs, levels are used to achieve spatial separation, although in a much more direct way. Tile and brick floor patterns, which appear as an integral and important part of the spatial design in all of the houses that Fathy as done from Haindi Seif al-Nasr onward, here once again clearly signal his choreography of each space

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 19.







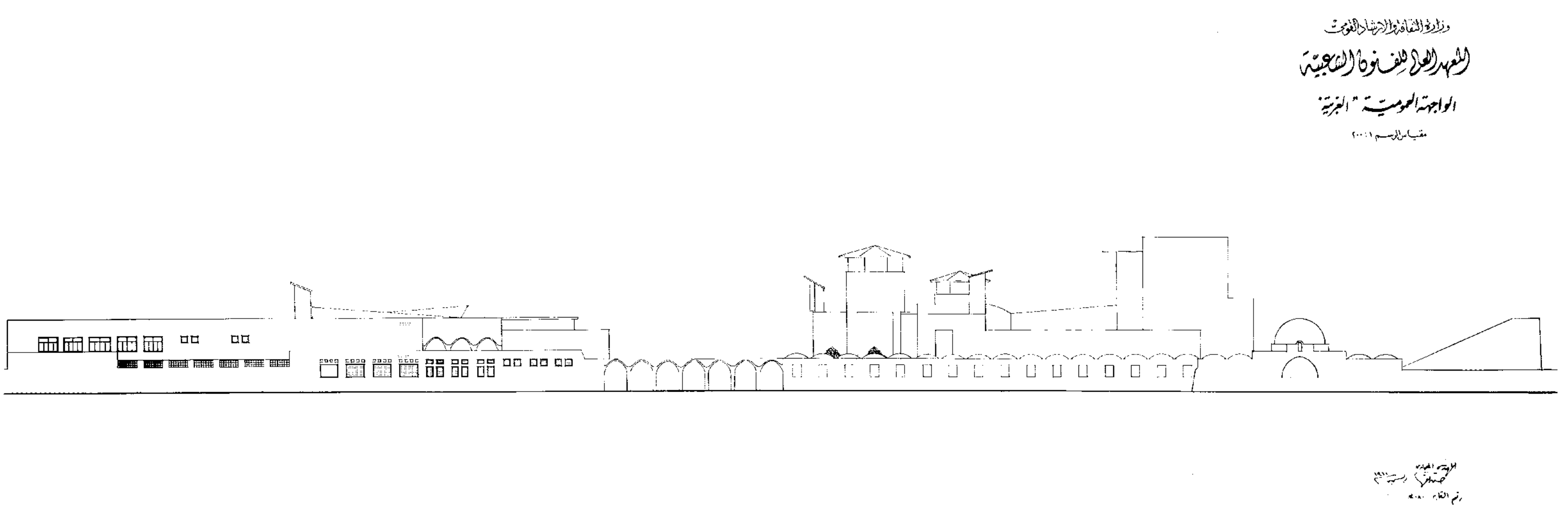


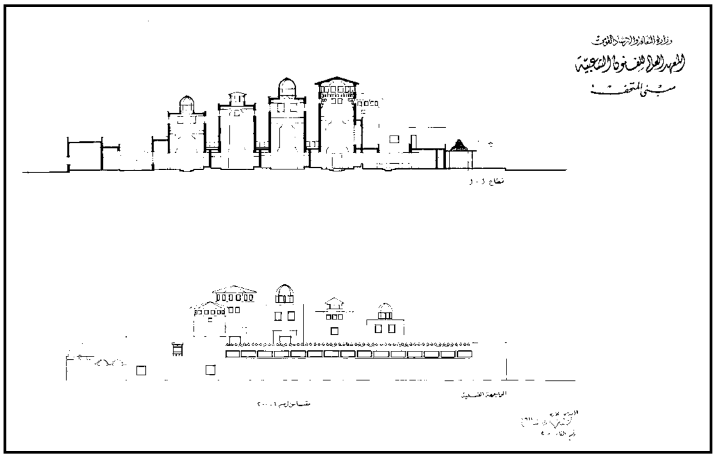
High Institute for Popular Arts

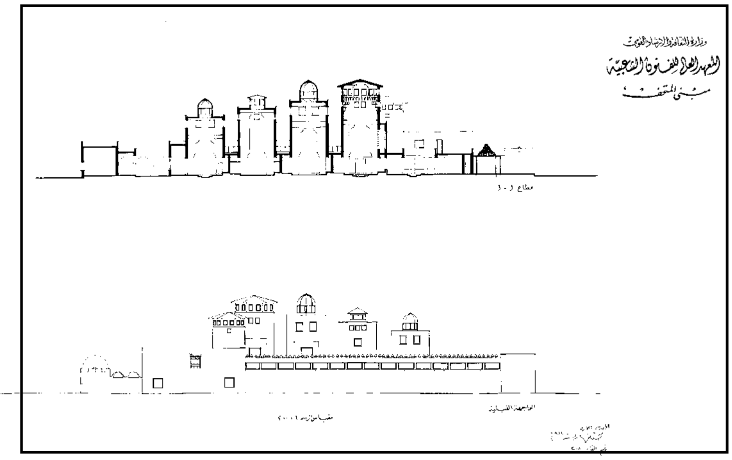
Variant Names	The High Institute of Social Anthropology and Folk Art
Street Address	Abou Al-Riche
Location	Aswan, Egypt
Architect/Planner	Hassan Fathy
Client	Ministry of Culture
Date	1962
Building Types	educational, public/cultural
Building Usage	research center, art center

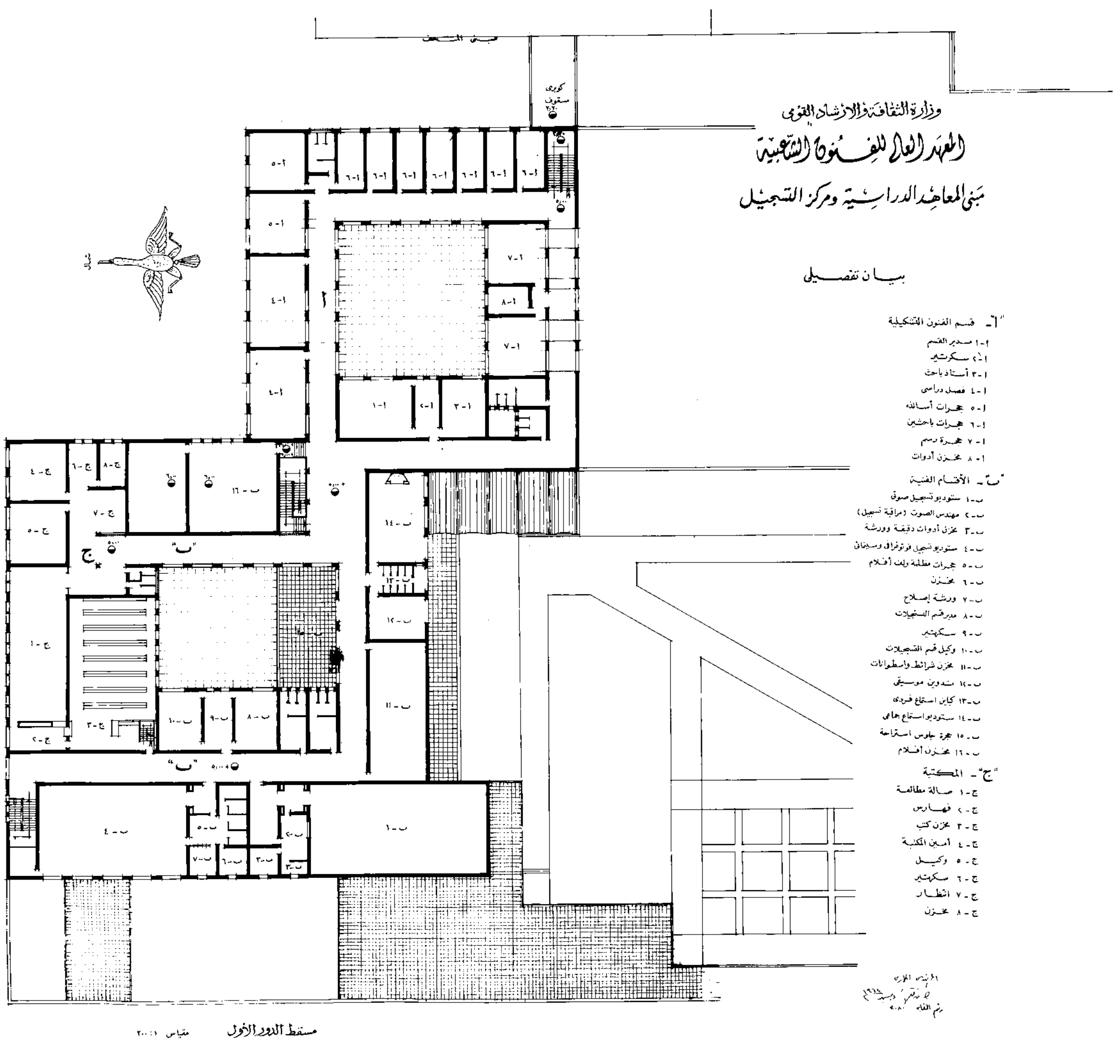
The High Institute of Social Anthropology and Folk Art, which is one of the most ambitious of all of the projects designed in Egypt during [Fathy's] Greek period, unquestionably confirms his dedication to natural systems and vernacular forms, and was intended to present a synthesis of Egyptian cultural history in a single place. The Institute, which was commissioned by the Ministry of Culture, was seen as a potential arena in which to emphasize the most glorious architectural periods in the nation's history through the replication of many of its most famous monuments. These models were meant to be set amongst modern facilities such as concert halls, museums and galleries for the performance of music and dance and the display of Egyptian art.

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture. 47.









وزارة الثقافة والإرشاد القومي
المعهد العالي للفنون الشعبية
مبنى المعاهد الدراسية ومركز التسجيل
بيان تفصيلي
"أ" ـ قسم الفنون التشكيلية
أ-١ مدير القسم
أ-٢ سكرتير
أ-٣ أستاذ باحث
أ-٤ فصل دراسي
أ-٥ حجرات أساتذه
أ-٦ حجرات باحثين
أ-٧ حجرة رسم
أ-٨ مخزن أدوات
"ب" ـ الأقسام الفنية
ب-١ ستوديو تسجيل صوتي
ب-٢ مهندس الصوت (مراقبة تسجيل)
ب-٣ مخزن أدوات دقيقة وورشة
ب-٤ ستوديو تسجيل فوتوغراف وسينمائي
ب-٥ حجرات مظلمة ولف أفلام
ب-٦ مخزن
ب-٧ ورشة إصلاح
ب-٨ مدير قسم التسجيلات
ب-٩ سكرتير
ب-١٠ وكيل قسم التسجيلات
ب-١١ مخزن شرائط واسطوانات
ب-١٢ تدوين موسيقى
ب-١٣ كابين استماع فردي
ب-١٤ ستوديو استماع جماعي
ب-١٥ حجرة جلوس استراحة
ب-١٦ مخزن أفلام
"ج" ـ المكتبة
ج-١ صالة مطالعة
ج-٢ فهارس
ج-٣ مخزن كتب
ج-٤ أمين المكتبة
ج-٥ وكيل
ج-٦ سكرتير
ج-٧ انتظار
ج-٨ مخزن
مسقط الدور الأول

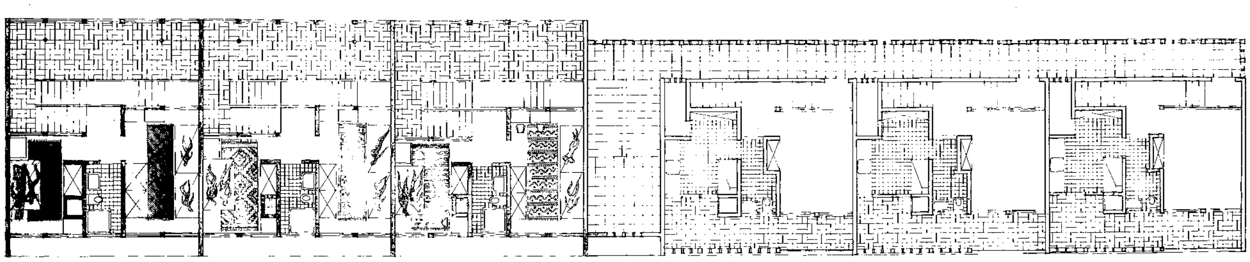
Iraq Housing Programme

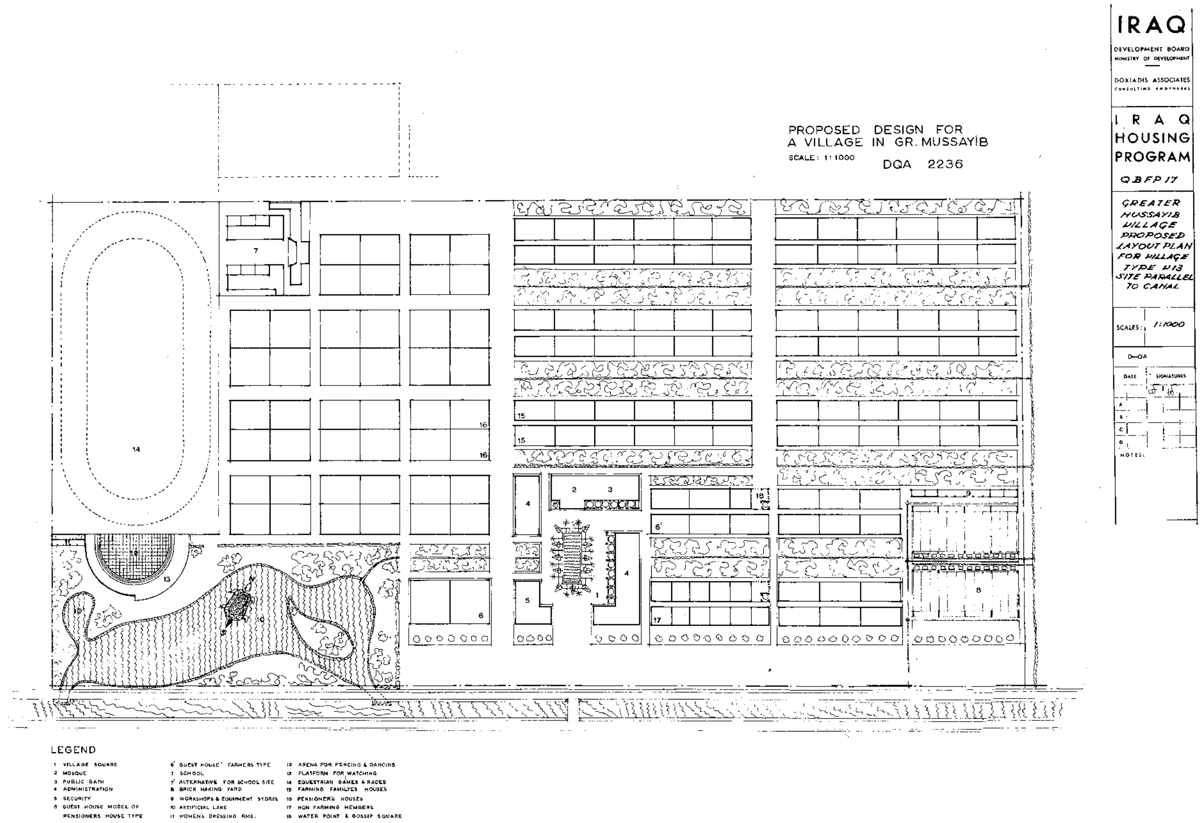
Variant Names	Housing Complex for Iraq
Location	Musayyib, Iraq
Architect/Planner	Hassan Fathy
Date	1958
Building Type	residential
Building Usage	housing development

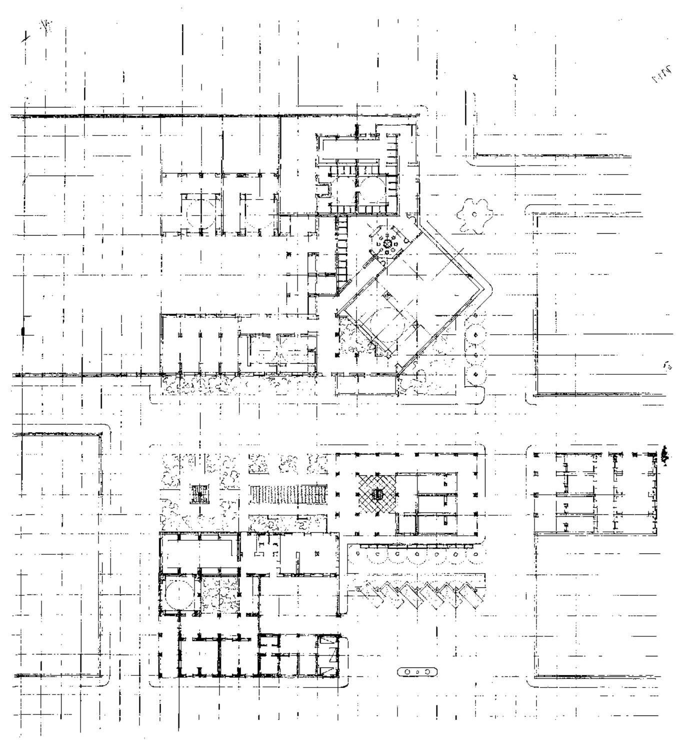
As a member of the Doxiades Organization in Athens between 1957 and 1962, Fathy entered wholeheartedly into both the intellectual and social activities of the Ekistics group, lecturing on the relationship between climate and architecture at Athens Technical Institute and joining the 'City of the Future' research project then underway at the Ekistics Centre itself.

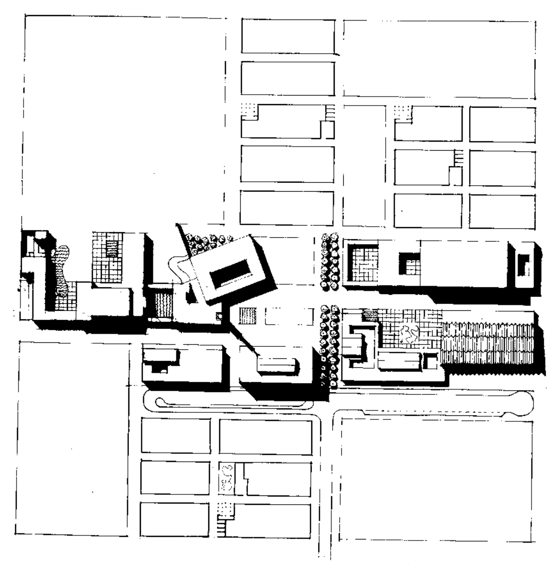
The drawings for the Iraq Housing Program, which were associated with this project, include master planning of an entire city, as well as a detailed examination of one component. This component, representing one neighbourhood in the city, is made up of all the elements of a traditional Iraqi village, such as a mosque, market shops, coffee-house, school and houses, with the addition of a park and immaret, or administration centre. Closer examination of the drawingso for what he called Hussiyah Village, while initially giving pause because of an occaisional lapse into 'beton brut', which is used as a gesture towards his patron, show a deep concern for the separation of pedestrian and vehicular circulation, and for the types of housing provided for different classes of people, including farming and non-farming families as well as government officials, and tradesmen. The drawings are also accompanied by sketches of vernacular houses with stone basements designed to trap cool night air for recirculation through the house during hot summer days, indicating that they be used as models for single-family houses, with the old system incorporated into the new designs

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.




PROPOSED DESIGN FOR
A VILLAGE IN GR. MUSSAYIB
SCALE: 1:1000
DQA 2236
IRAQ
DEVELOPMENT BOARD
MINISTRY OF DEVELOPMENT
DOXIADIS ASSOCIATES
CONSULTING ENGINEERS
IRAQ
HOUSING
PROGRAM
QBFP 17
GREATER MUSSAYIB VILLAGE PROPOSED LAYOUT PLAN FOR VILLAGE TYPE V13 SITE PARALLEL TO CANAL
SCALES: 1:1000
D—QA
DATE
SIGNATURES
NOTES:
LEGEND
1 VILLAGE SQUARE
2 MOSQUE
3 PUBLIC BATH
4 ADMINISTRATION
5 SECURITY
6 GUEST HOUSE MODEL OF PENSIONERS HOUSE TYPE
6' GUEST HOUSE' FARMERS TYPE
7 SCHOOL
7' ALTERNATIVE FOR SCHOOL SITE
8 BRICK MAKING YARD
9 WORKSHOPS & EQUIPMENT STORES
10 ARTIFICIAL LAKE
11 WOMENS DRESSING RMS.
12 ARENA FOR FENCING & DANCING
13 PLATFORM FOR WATCHING
14 EQUESTRIAN GAMES & RACES
15 FARMING FAMILYES HOUSES
16 PENSIONER'S HOUSES
17 NON FARMING MEMBERS
18 WATER POINT & GOSSIP SQUARE





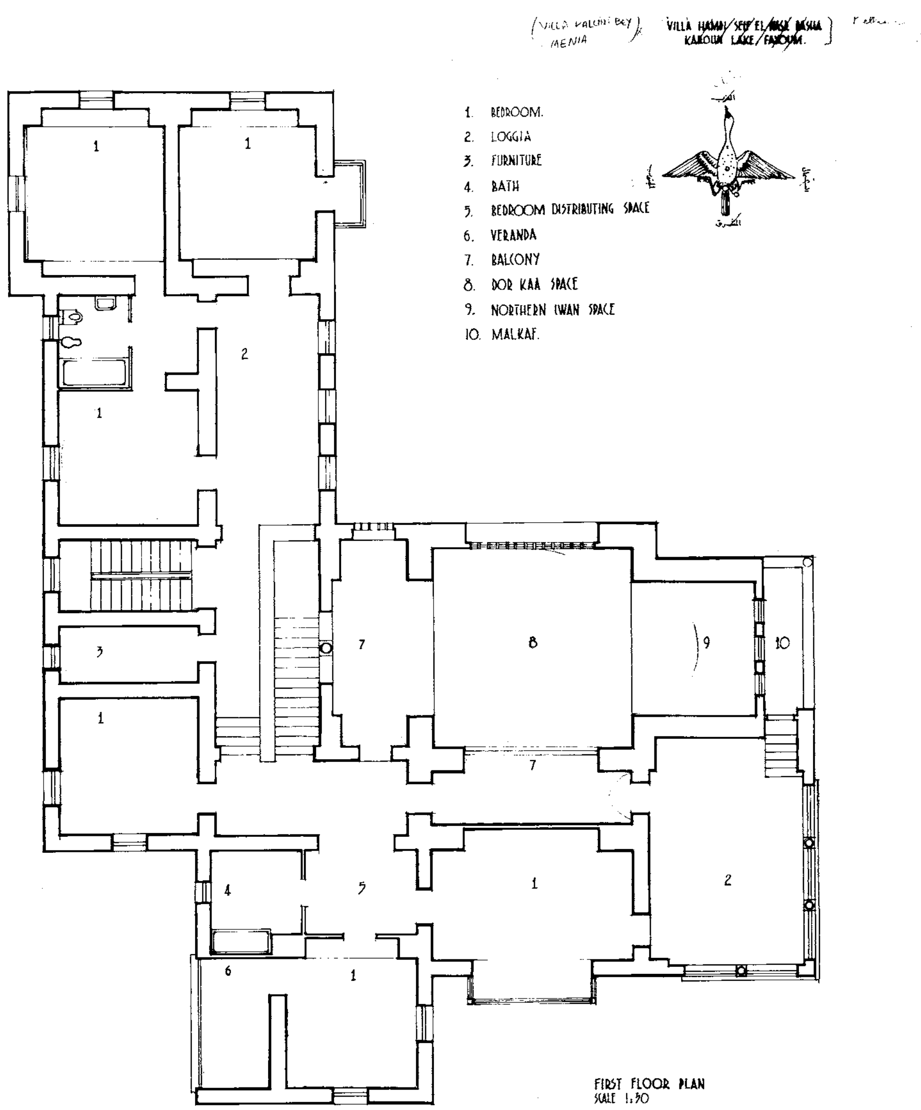
Ismail ‘Abd al-Razik Villa

Variant Names	Ismail Abd El-Razek Villa, Ismaïl Abdel-Razeq Villa, Ismail Abd al Razik Villa
Location	Abu Girg, Egypt
Architect/Planner	Hassan Fathy
Client	Ismail ‘Abd al-Razik
Date	1941
Building Type	residential
Building Usage	private residence

With the Ismail Abd El-Razek Villa, however, which was also designed in 1941, there is a profound reversal in the direction of Fathy’s work. This change, which can be attributed to more than the use of domed forms, results in an obvious shift in theoretical principles as defined in his basic approach to space planning. While still not fully developed, there are vestiges of a dorqa’a with flanking iwans here, and initial attempts at a direct connection between this formal area with an exterior courtyard space formed by the intersection of the two wings of the house. In addition to this critical space relationship, which becomes so basic to all of Fathy’s work in later years, circulation areas are also effectively used as a buffer between the public areas in the interior and the six family bedrooms which line the perimeter of the plan

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture.




1. BEDROOM.
2. LOGGIA
3. FURNITURE
4. BATH
5. BEDROOM DISTRIBUTING SPACE
6. VERANDA
7. BALCONY
8. DOR KAA SPACE
9. NORTHERN IWAN SPACE
10. MALKAF.
FIRST FLOOR PLAN
SCALE 1:50

Lulu’at al-Sahara



Variant Names	Lulu’at Al Sahara, Luluat al Sahara
Location	Giza, Egypt
Architect/Planner	Hassan Fathy
Date	1950
Building Type	residential
Building Usage	housing development

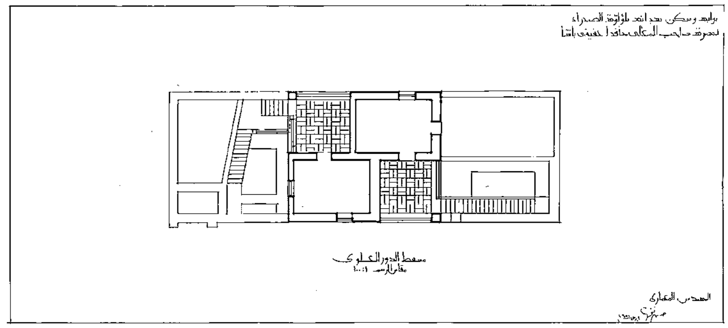
Academic preoccupation with New Gourna Village has tended to overshadow the fact that several other community projects of various size and complexity followed after it, refining the lessons learned in that experience. Lulu’at al Sahara or, “the Pearl of the Sahara”, which was built a year after the construction of New Gourna was stopped, is perhaps one of the least recognized of all of these, located on a side road some distance outside Cairo on the Agricultural estate of Hafez Afifi Pasha. Originally conceived as a group of support buildings to serve the sizeable number of labourers and their families who were working on the estate, the community facilities that were designed by Fathy consist of housing and a mosque-madrasa that were intended to augment other structures already existing on the farm. For the housing component, six units are joined together by party walls and grouped around a common interior courtyard. This court, in turn, is only accessible at the corners in order to ensure the privacy of the residents within. Each of the houses is also planned around a smaller, irregularly formed inner court, with a long, diagonal stairway running along one wall up to two connected but ingeniously separate rooms above that interlock to face in opposite directions.

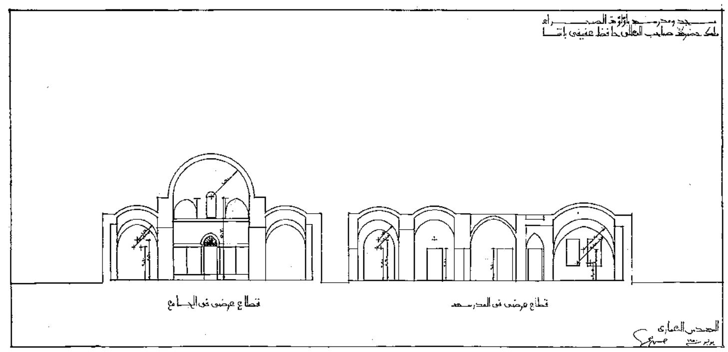


A guesthouse was also provided at the most remote corner of the cluster to be used by any of the families in the group who happened to have a visitor, or who had need of extra space during ceremonial celebrations. The community mosque and madrasa that

Fathy designed for Hafez Afifi Pasha is a gem, and is kept respectfully pristine by its users. The drawings of this building that have been preserved document a design evolution related primarily to the location of the madrasa, and showing how a static axial position is changed to achieve a more dynamic, longitudinal relationship between the school and the mosque

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture. 20-21.







Monastirli House

Street Address	Saqiyat Mekki
Location	Giza, Egypt
Architect/Planner	Hassan Fathy
Client	Mrs. Atiya Monastirli
Date	1950
Building Type	residential
Building Usage	private residence



At first glance, this villa by the Nile may seem to recall the stylistic direction of the architect's work during the transitional period of 1937 to 1940, in such projects as the Villas Hayat and Heshmat, and yet, upon closer inspection, the house is more complex. The strong personality of the client, Mrs. Atiya Monastirli, wife of the then Egyptian Ambassador to Turkey, clearly emerges here, but Fathy's signature is equally evident. The siting of the house, for example, manages to make the most of an oddly shaped, triangular piece of land by placing utilitarian functions at a right angle to the main body of the house, along the base of the triangle, in order to create a feeling of enclosure in the entry court. The house itself gradually expands towards a large sitting room that is cantilevered out over the river and uses corner windows to make the most of the morning and evning views of the Nile. The entry sequence into the house, for guests, is also carefully controlled, bringing them away from the private zone in stepped sequence toward a formal reception space, covered with an elegant ornate plasterwork dome. The spaces related to guests, which are obviously very important to a diplomat and his wife, are equally graced with views of the river, but are set back from the shore in order to allow those views to be filtered through the palm trees in a garden outside. Such personal touches continue, culminating in an upper internal court that uses the apex of the plaster dome directly below as a fountainhead, and mirrors it in an open lattice pergola of extraordinary delicacy above.

Atiya Monastirli was especially fond of the residential architecture along the Bosphorus in Istanbul, and encouraged Fathy to visit there for an extended period to study it. This visit, which also meant a great deal to him because of his own Turkish background on his maternal side, undoubtedly influenced the design, as did several Ottoman palaces in Cairo, such as the extensive harem of the palace of Muhammad Ali on the Citadel which has since been demolished

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.



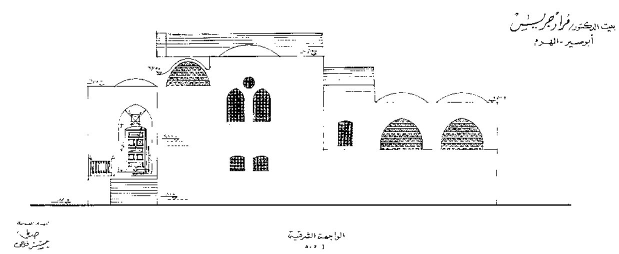


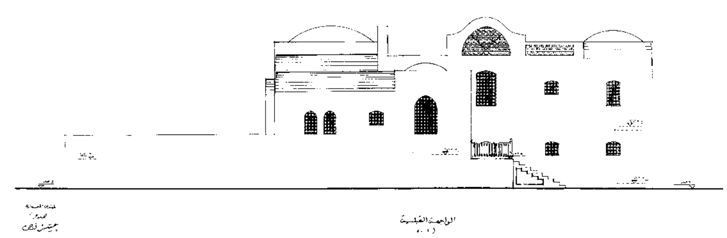


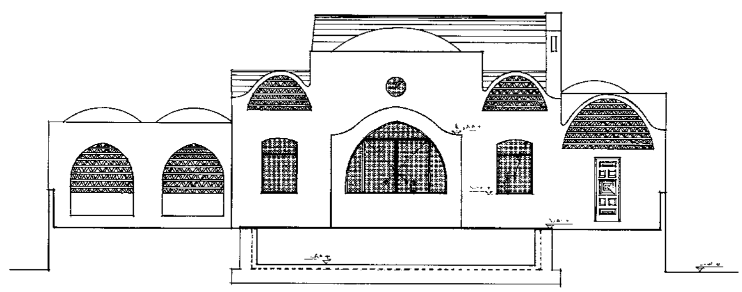


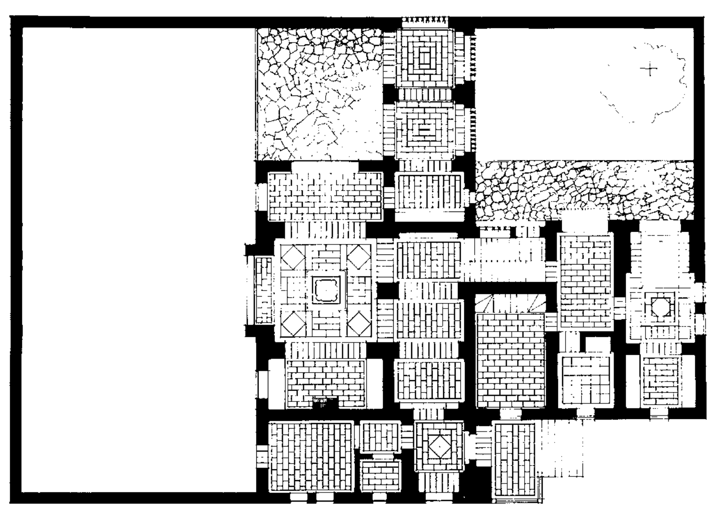
Murad Greiss House

Street Address	Sakkara Road, Shabramant Neighborhood
Location	Giza, Egypt
Architect/Planner	Hassan Fathy
Date	1980
Building Type	residential
Building Usage	private residence









The Murad Greiss house [...] makes several obvious concessions to the fast-paced, contemporary life-style of its owners, incorporating a swimming pool and enlarged bubble-shaped picture window in an exterior courtyard. These concessions, however, are peripheral to a deceptively sophisticated architectural statement. In it, a vaulted passage running perpendicular to the main volume of the house sets up a repetitive counterplay in the plan, eventually emerging to become a strategically placed Taktaboosh separating two courts on the outside.

The Greiss house, which is very compact, is also surprisingly generous in its inner feeling of space, partially due to the lightness of the limestone used in its construction. The building has also benefited a great deal from the involvement of the clients, particularly in the possibilities offered by the use of traditional crafts throughout

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture. 84.







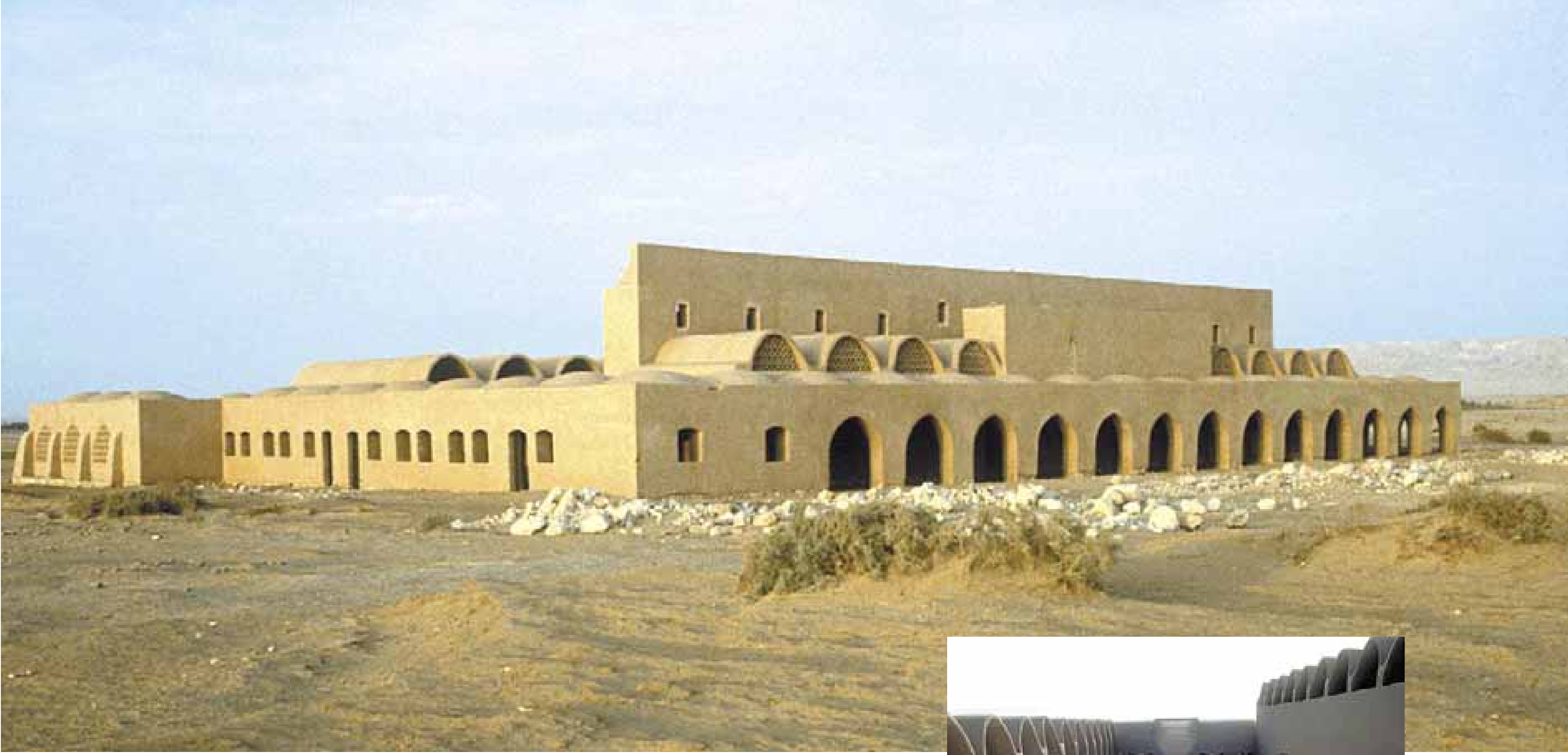
New Baris Village

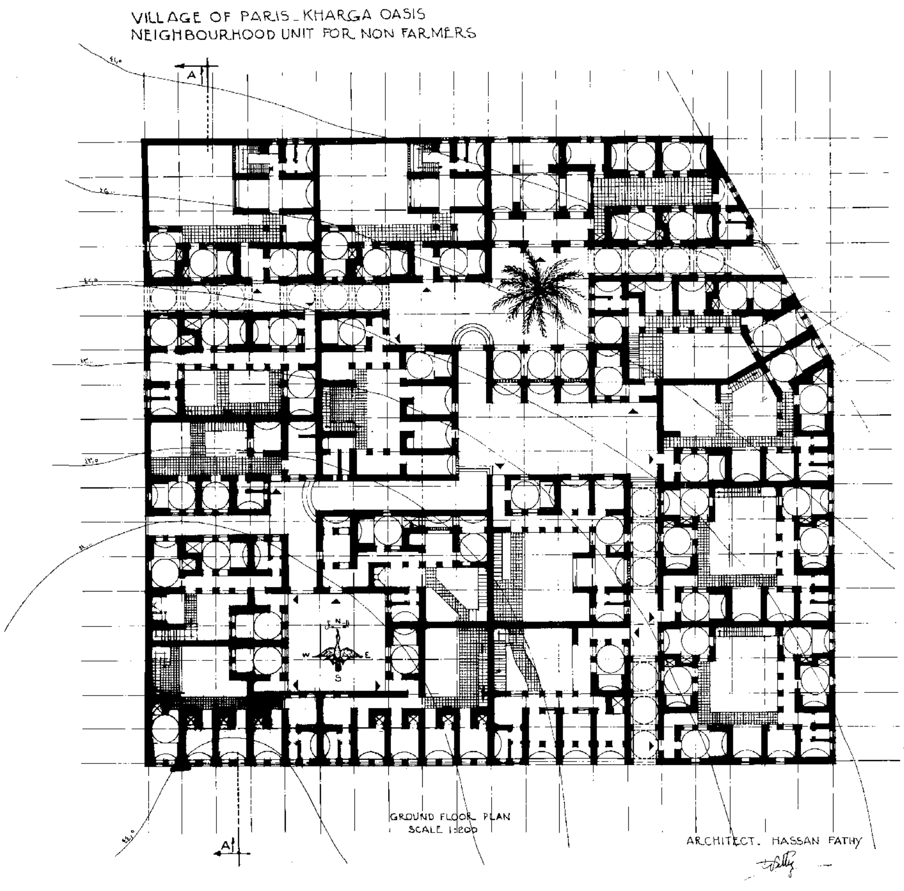
Variant Names	Bariz Village
Street Address	Atlas
Location	Kharga, Egypt
Architect/Planner	Hassan Fathy
Date	1967
Building Types	residential, urban design and development
Building Usage	housing development, new town planning



No other project dominates this mature phase of the architect's work as much as the village of New Baris, in a way that is comparable to the notoriety of New Gourna twenty years before. There are so many contrasting factors between the two projects that it is beneficial to examine the parallels between them. Discovery of a large water well sixty kilometers south of the Kharga Oasis in 1963, which had been estimated to have the capacity to continuously irrigate up to 1000 acres of land, led the Organization for Desert Development to propose an agricultural community here at that time. This remote and forbidding wilderness outpost, which is almost in the geographical centre of Egypt, was planned to initially house 250 families, of which more than half were intended to be farmers and the remainder to be service personnel. His previous experience with such a project, and particularly his ability to build it inexpensively, made Fathy the logical choice as the architect for New Baris. Unlike his previous experience at New Gourna, however, where he could actually study and interview his "clients" and the houses and community buildings they had previously used, the potential occupants of New Baris were a totally unknown quantity. As he himself describes it: "Baris was an interesting problem in which I was to create all the parts of a community, to bring together in the best manner possible people whom I did not know. All that I had at my disposal were demographic, geographic and climatic surveys. I had to provide the aesthetics, the sense of man in a space constructed by man". Without a visible clientele to design for, Fathy concentrated on a thorough study of both the traditional architecture and climate of the region. In addition to examining the fourth century AD mudbrick ruins of the necropolis of Bagawat nearby, he also closely observed the existing village of Kharga, where the material used, as well as the width and orientation of the streets and introverted forms of the houses effectively offset summer temperatures as high as 50C degrees that could potentially cause serious physiological problems for the people living there .

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 54.




VILLAGE OF PARIS_KHARGA OASIS
NEIGHBOURHOOD UNIT FOR NON FARMERS
GROUND FLOOR PLAN
SCALE 1:200
ARCHITECT. HASSAN FATHY



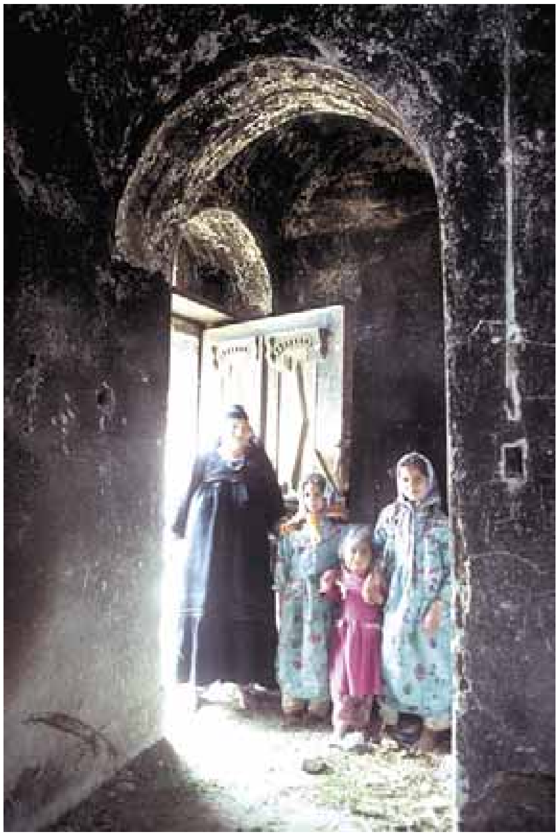


New Gourna Village



Street Address	West Luxor
Location	New Gourna, Egypt
Architect/Planner	Hassan Fathy
Date	1945-1948
Building Types	residential, urban design and development
Building Usage	housing development, new town planning

The village of New Gourna, which was partially built between 1945 and 1948, is possibly the most well known of all of Fathy's projects because of the international popularity of his book, "Architecture for the Poor", published nearly twenty years after the experience and concentrating primarily on the ultimately tragic history of this single village. While the architect's explanations offered in the book are extremely compelling and ultimately persuasive, New Gourna is still most significant for the questions it raises rather than the problems it tried to solve, and these questions still await a thorough, objective analysis.



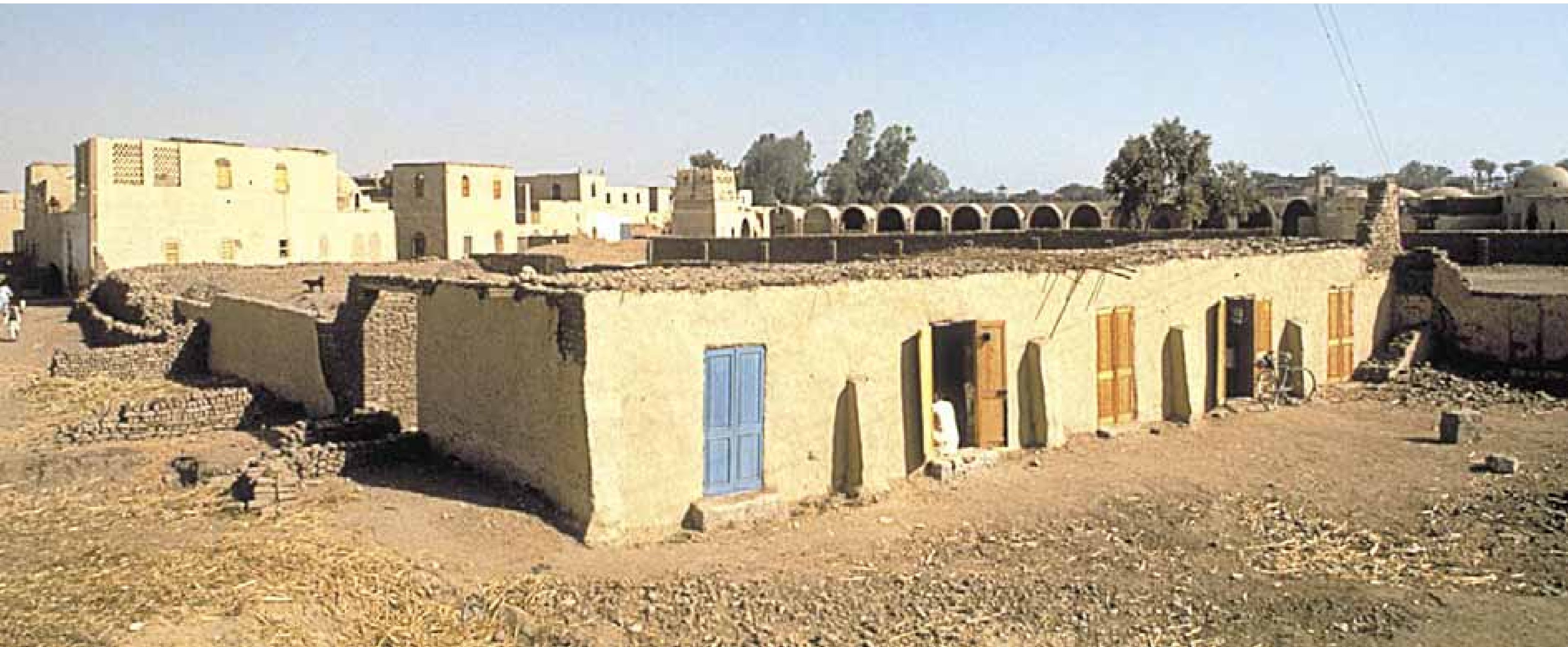
The idea for the village was launched by the Egyptian Department of Antiquities as a potentially cost-effective solution to the problem of relocating an entire entrenched community of entrepreneurial excavators that had established itself over the royal necropolis in Luxor. The village of New Gourna also seemed to offer Fathy a perfect opportunity to finally test the ideas unveiled at Mansouria on a large scale and to see if they really could offer a viable solution to the rural housing problem in Egypt.

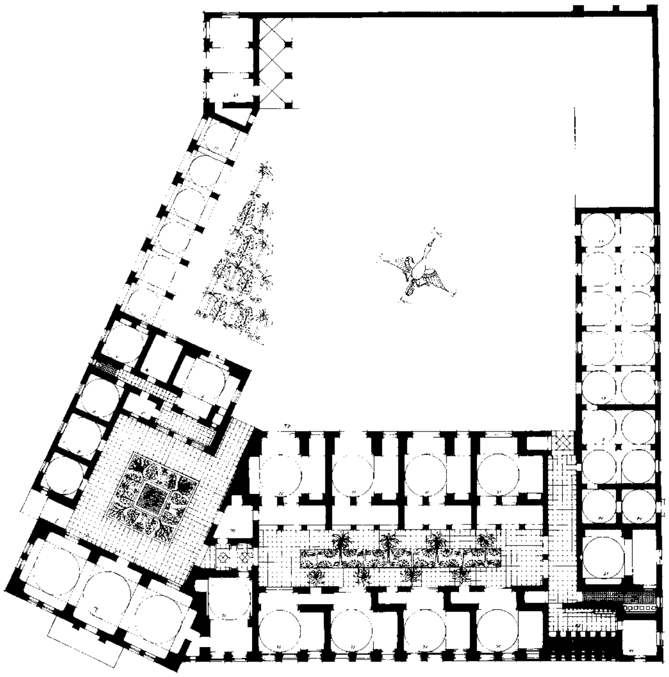
The Village was meant to be a prototype but rather than subscribing to the current idea of using a limited number of unit types, Fathy took the unprecedented approach of seeking to satisfy the individual needs of each family in the design. As he said in Architecture for the Poor, "In Nature, no two men are alike. Even if they are twins and physically identical, they will differ in their dreams. The architecture of the house emerges from the dream; this is why in villages built by their inhabitants we will find no two houses identical. This variety grew naturally as men designed and

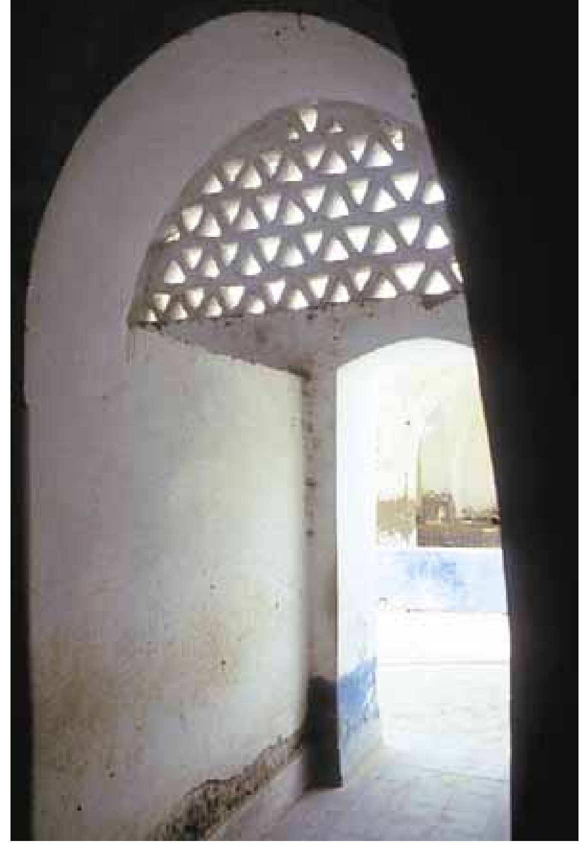
built their many thousands of dwellings through the millennia. But when the architect is faced with the job of designing a thousand houses at one time, rather than dream for the thousand whom he must shelter, he designs one house and puts three zeros to its right, denying creativity to himself and humanity to man. As if he were a portraitist with a thousand commissions and painted only one picture and made nine hundred and ninety nine photocopies. But the architect has at his command the prosaic stuff of dreams. He can consider the family size, the wealth, the social status, the profession, the climate, and at last, the hopes and aspirations of those he shall house. As he cannot hold a thousand individuals in his mind at one time, let him begin with the comprehensible, with a handful of people or a natural group of families which will bring the design within his power. Once he is dealing with a manageable group of say twenty or thirty families, then the desired variety will naturally and logically follow in the housing."

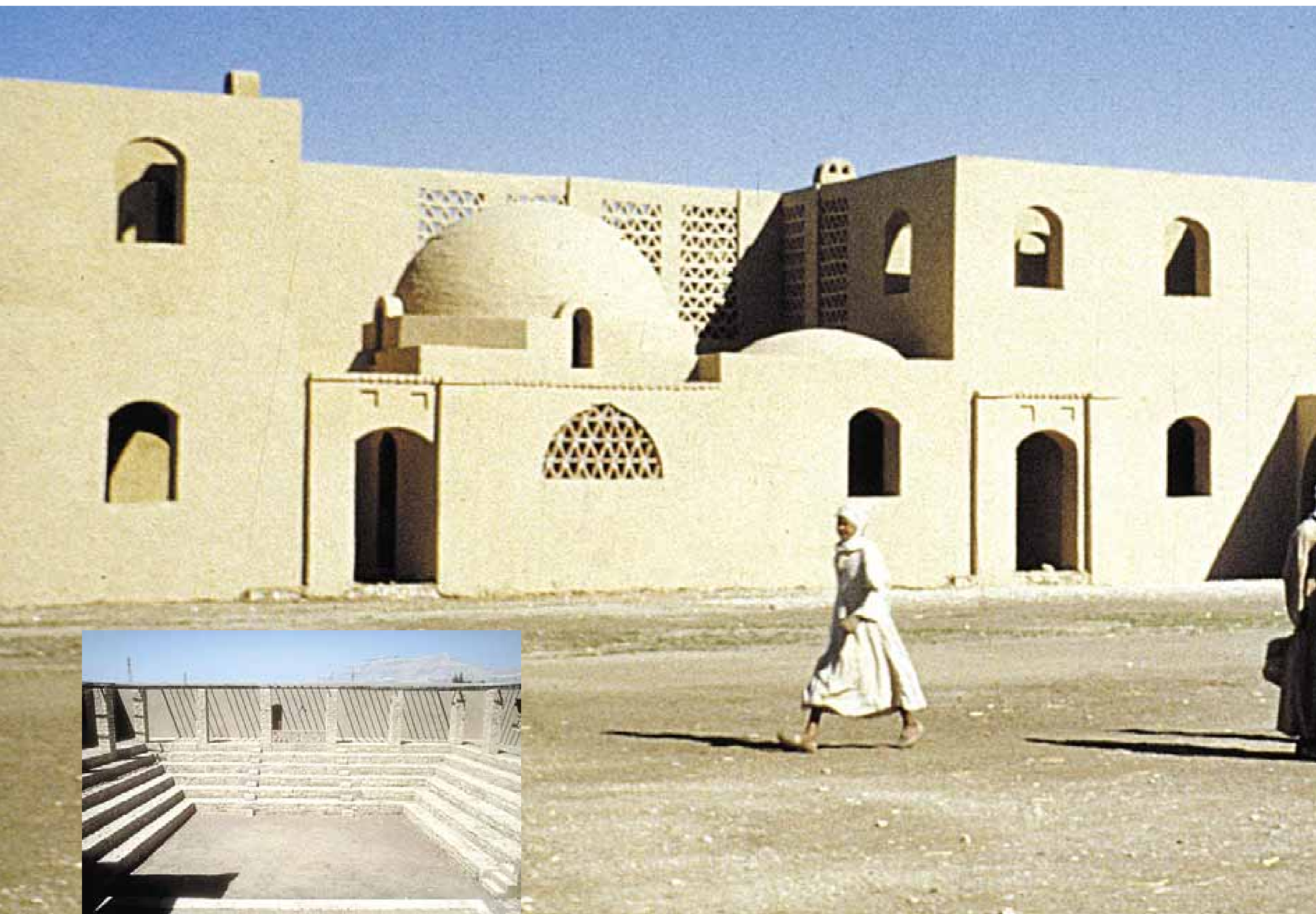
All of the architect's best intentions, however, were no match for the avariciousness of the Gournis themselves, who took every opportunity possible to sabotage their new village in order to stay where they were and to continue their own crude but lucrative version of amateur archaeology. Typically but mistakenly misreading the reluctance of the people to cooperate in the design and building of the village as a sure sign of the inappropriateness of both programming and form, many contemporary critics fail to penetrate deeper into the relevant issues raised by this project. These issues now, as at the time of construction half a century ago, revolve around the extremely important question of how to create a culturally and environmentally valid architecture that is sensitive to ethnic and regional traditions without allowing subjective values and images to intervene in the design process. In the final analysis, the portion of New Gourna that was completed must be judged on this basis

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 16-18.

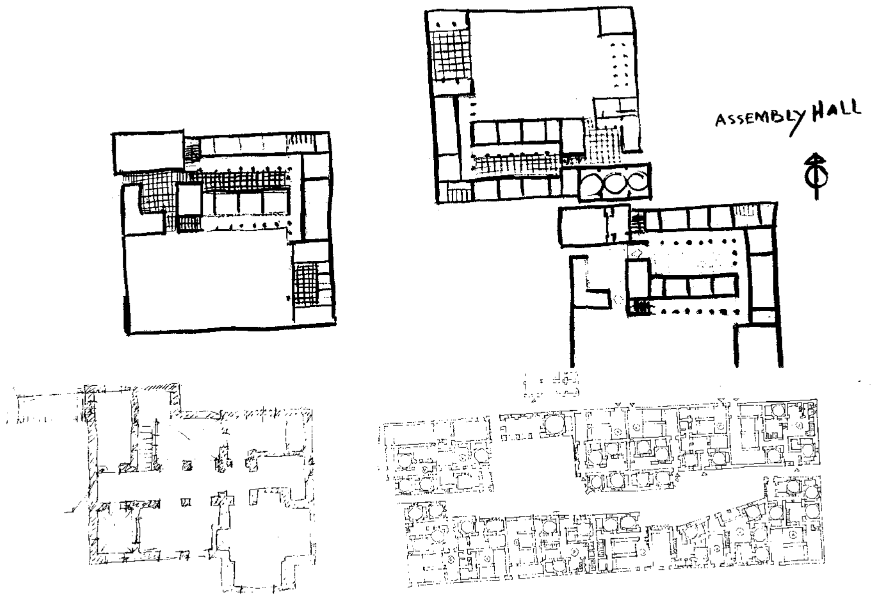


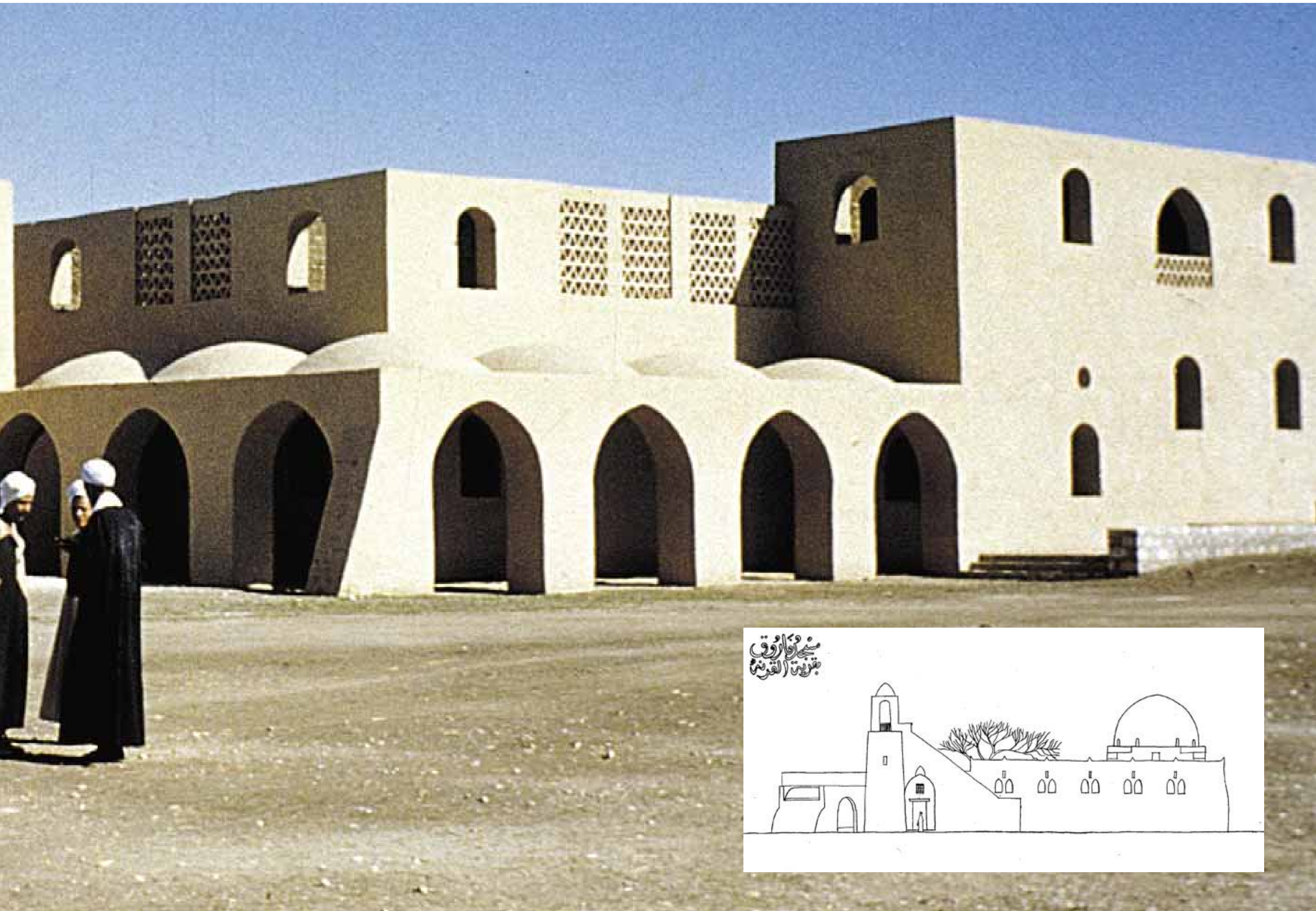









ASSEMBLY HALL


مسجد فاروق
بقرية القرنة

Northern Shore Development

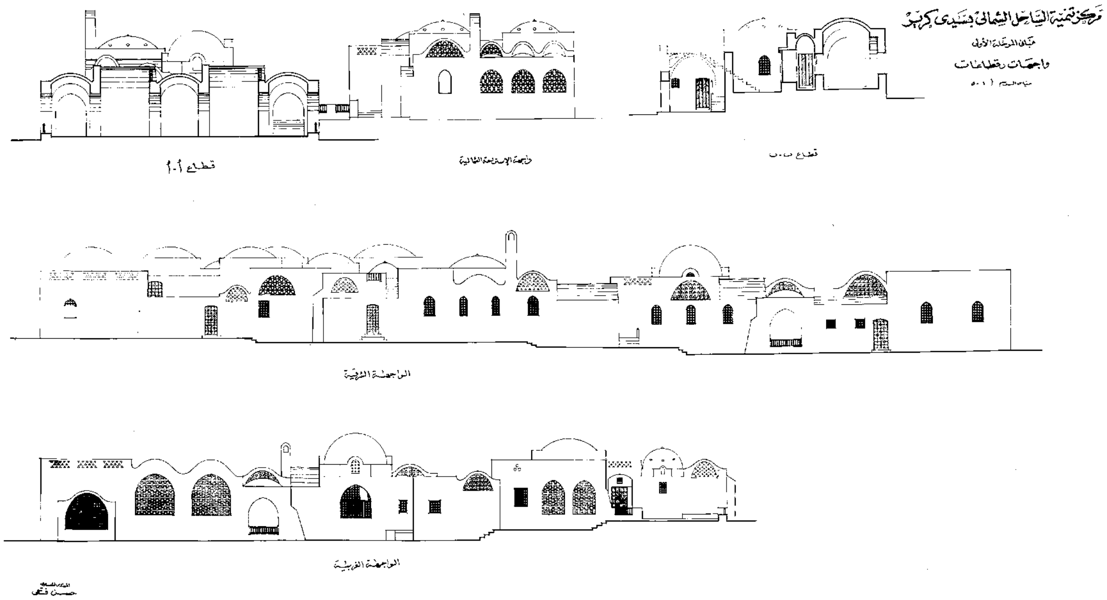
Variant Names	Centre for the Development of the Northern Shore at Sidi Krier
Location	Sidi Krier, Egypt
Architect/Planner	Hassan Fathy
Date	1971
Building Type	residential
Building Usage	housing development

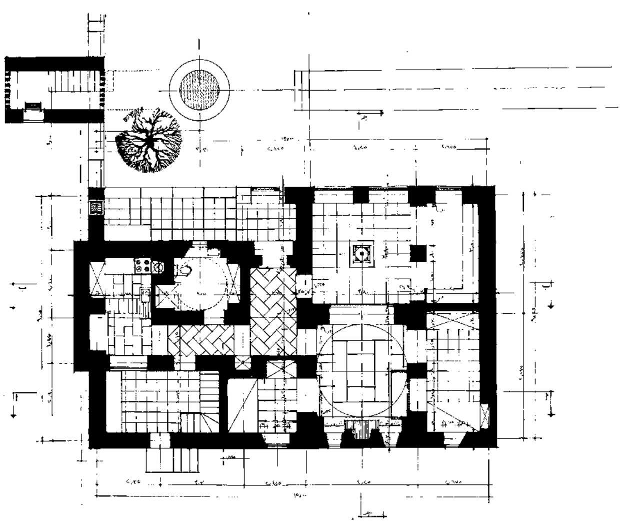
The design for a development scheme was requested by the Planning Commission for the Development of Sidi Krier, on the Mediterranean shore of Egypt, after several members of the commission saw the architect's own house nearby. The development was to be a tourist resort facility, using stylistic features of Fathy's house.

The house itself is a delight, and a constant source of experimentation for the architect, who was always changing parts of it. The roof of the house is treated as an outside room, open to the sea air and view; a patio faces the water on the ground floor below. These features were revised over the course of time

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.











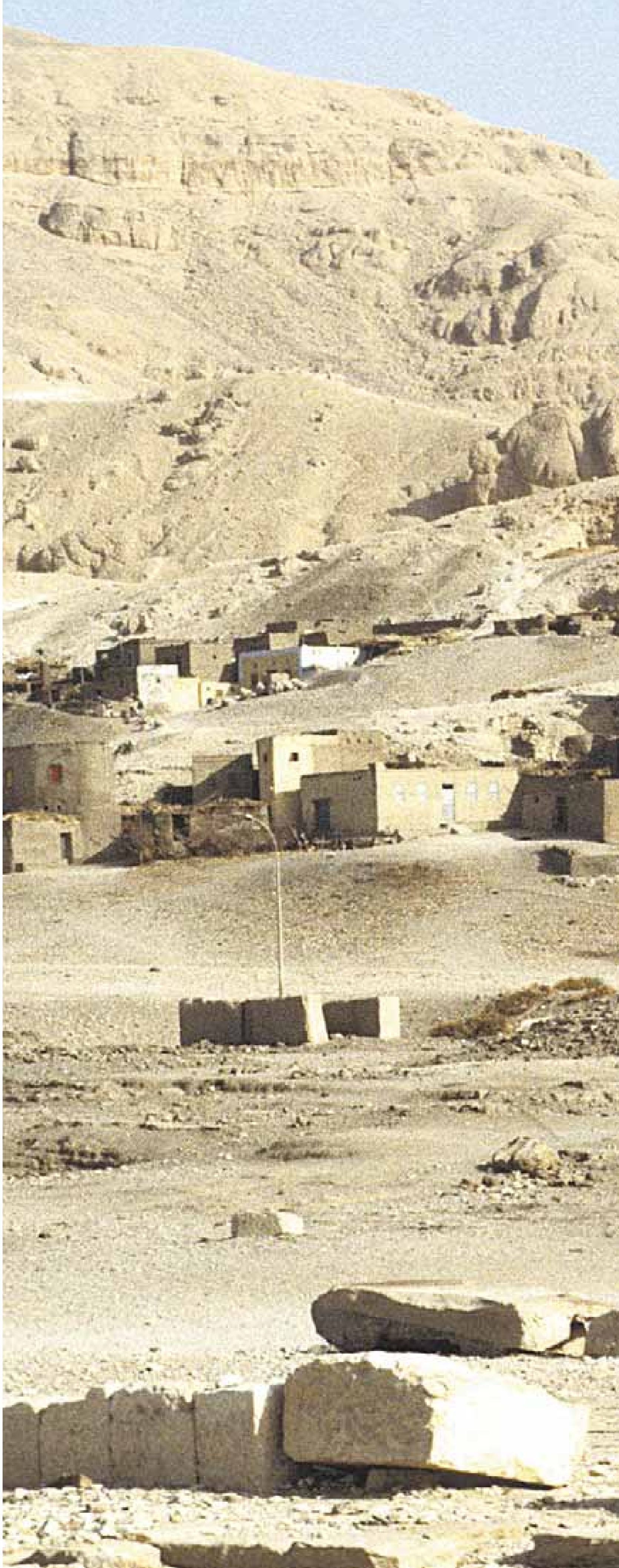
Old Gourna Village

Street Address	West Luxor
Location	New Gourna, Egypt
Building Type	urban design and development
Building Usage	new town planning

Old Gourna Village was the the impetus for Hassan Fathy's New Gourna Village. The idea for the new village was launched by the Egyptian Department of Antiquities as a solution to the problem of relocating the entire entrenched community of entrepreneurial excavators that had established itself over the royal necropolis in Luxor. The villagers resisted relocating to the new village and made every effort to stay where they were

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture.







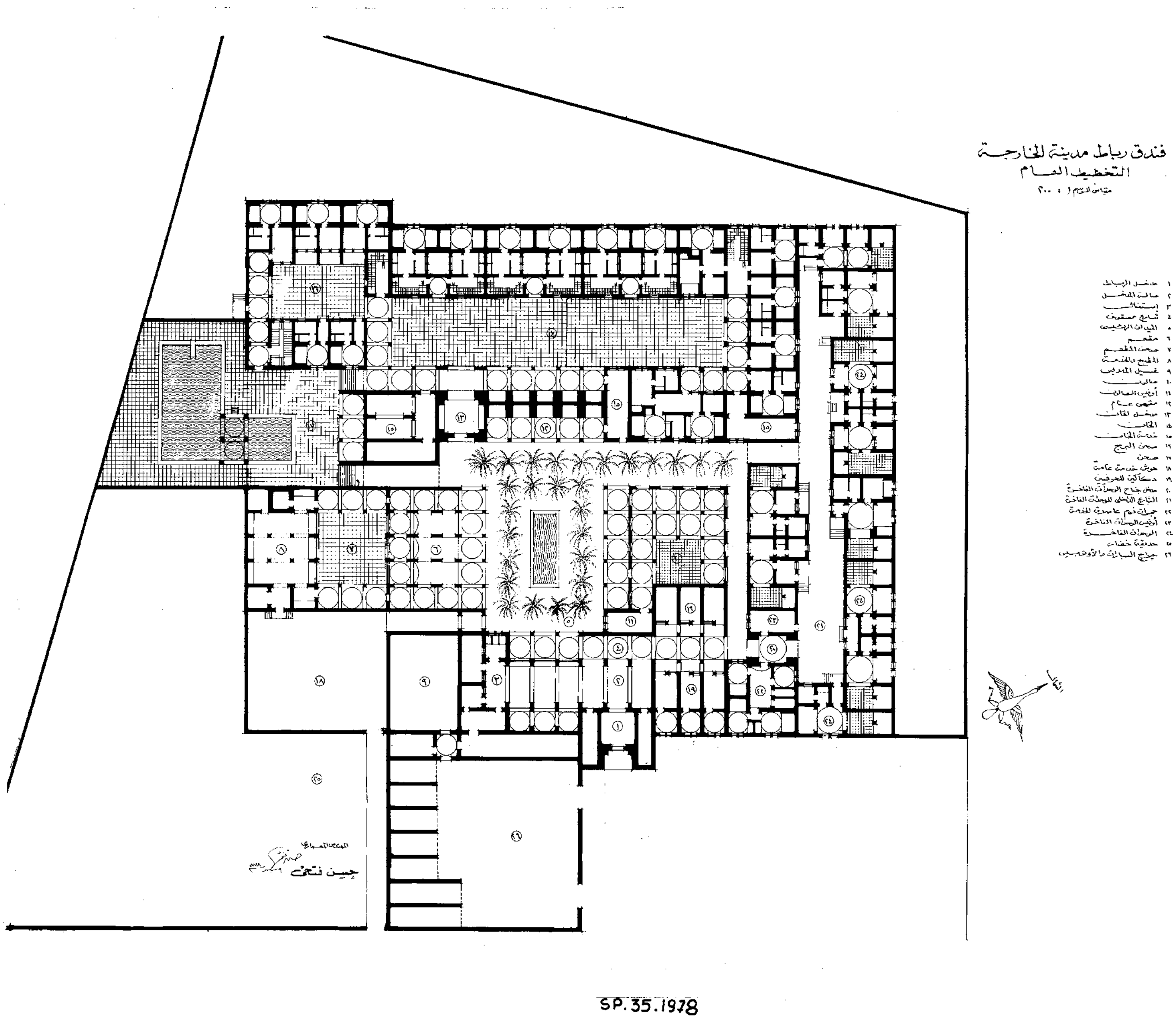
Rebat Hotel

Location	Kharga, Egypt
Architect/Planner	Hassan Fathy
Date	1978
Building Type	commercial
Building Usage	hotel

Designed in 1978. Unbuilt.

This luxury hotel for the district capital of the Kharga Oasis was to have restaurants, shops, a shaded courtyard, a swimming pool, and deluxe living units

Source: Khan, Hasan-Uddin. 1985. Chronology of Work 1937-1984. In Hassan Fathy. Hasan-Uddin Khan, ed. Singapore: Concept Media.


فندق رباط مدينة الخارجة
التخطيط العام
مقياس الرسم ١ : ٢٠٠
١ مدخل الرباط
٢ صالة المدخل
٣ إستقبال
٤ شارع مسقوف
٥ الميدان الرئيسي
٦ مطعم
٧ صحن المطعم
٨ المطبخ والخدمة
٩ غسيل الملابس
١٠ صالون
١١ أوفيس الصالون
١٢ مقهى عام
١٣ مدخل الخان
١٤ الخان
١٥ خدمة الخان
١٦ صحن البرج
١٧ صحن
١٨ حوش خدمة عامة
١٩ دكاكين للحرفيين
٢٠ مدخل جناح الوحدات الفاخرة
٢١ الشارع الداخلي للوحدات الفاخرة
٢٣ أوفيس الوحدات الفاخرة
٢٤ الوحدات الفاخرة
٢٥ حديقة خضراء
٢٦ جراج السيارات والأوتوبيس
المهندس المعماري
حسن فتحي
SP.35.1978

Sadat Resthouse

Variant Names	Presidential Rest House
Street Address	Kalabsha, Nubia
Location	Garf Hoseyn, Egypt
Architect/Planner	Hassan Fathy
Date	1981
Building Type	residential
Building Usage	private residence

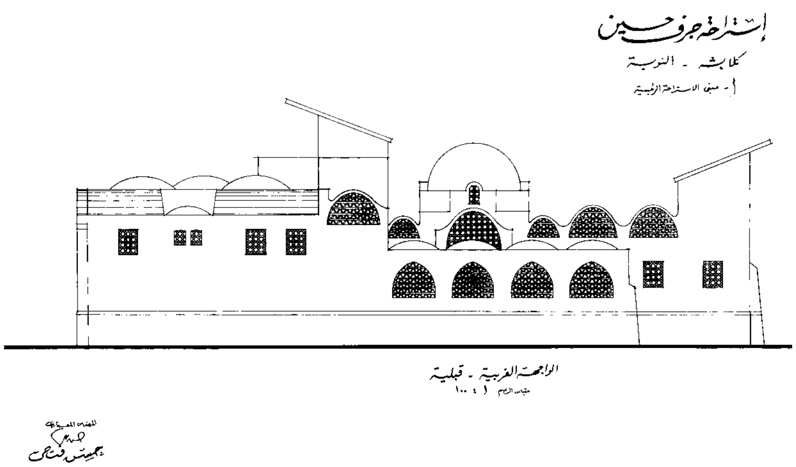


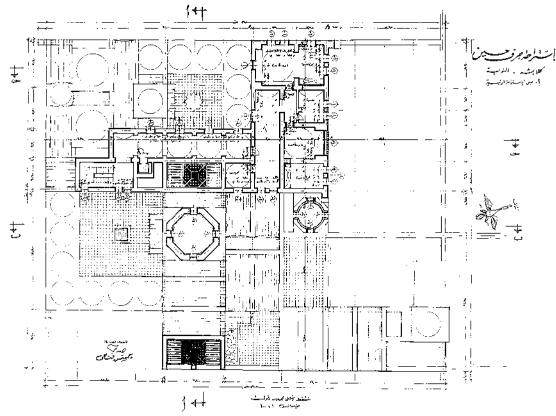
"[...] Intended as a resthouse to be used on official trips to the isolated area around Lake Nasser in Nubia, the residence is actually made up of three separate buildings sequentially organized according to the status of each.

The first of these, which is located across from the parking area related to the main entry, was designed for the security police and body guards that accompanied the President on all of his official trips. Laid out like a caravanserai, the long and narrow one story structure has two different types of rooms with corner suites intended for men of higher rank. A single building located in the middle of a green strip of interior courtyard, in the position once reserved for a guard who kept order among the caravans in the past, is here turned into a dining hall so that the entire building may be totally self-sufficient. The second part of the complex is separated from the security block by a landscaped area and was intended for extended family and important guests. Joined to the President's house by a walled garden and a raised terrace that was to serve as an entrance platform for both, these quarters are essentially individual houses arranged within a walled compound. Divided into four large units on the southern side and ten smaller ones in both the centre and on the north, these houses are separated by narrow walkways and penetrated by courtyards that are open to the sky.

The Sadat resthouse, which occupies pride of place next to the water, is also divided into formal and informal areas which are each sized according to their needs. The formal area, which runs perpendicular to the entry, is a large vaulted space with a high dorqa'a set uncharacteristically off-centre within. This dorqa'a, in turn, relates to the open courtyard next to it as well as to a view to the lake, which is framed by the arcade defining the court's outer edge. Strategically located doors lead through a massive wall and past a smaller court into the family quarters, where many of the rooms also benefit from select views to the water

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture. 85.


إستراحة جرف حسين
كلابشة - النوبة
أ - مبنى الاستراحة الرئيسية
الواجهة الغربية - قبلية





Shahira Mehrez Apartment

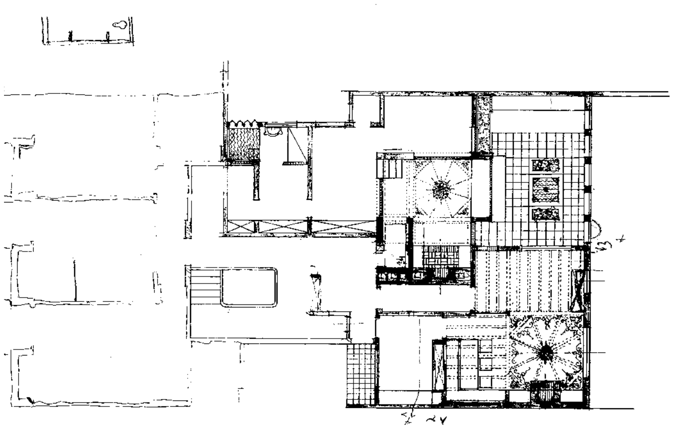
Variant Names	Mehrez Apartment
Street Address	Dokki
Location	Cairo, Egypt
Architect/Planner	Hassan Fathy
Date	1967
Building Typer	esidential
Building Usage	apartment building

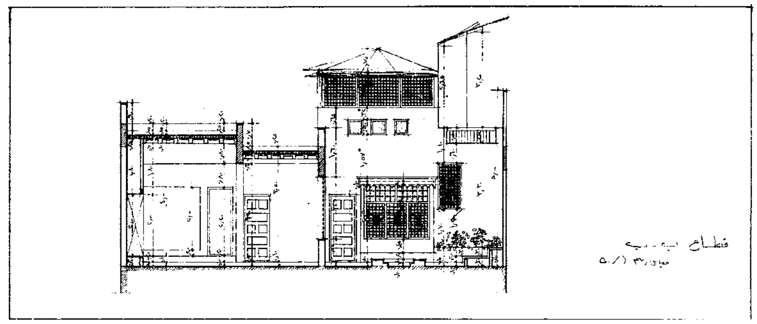


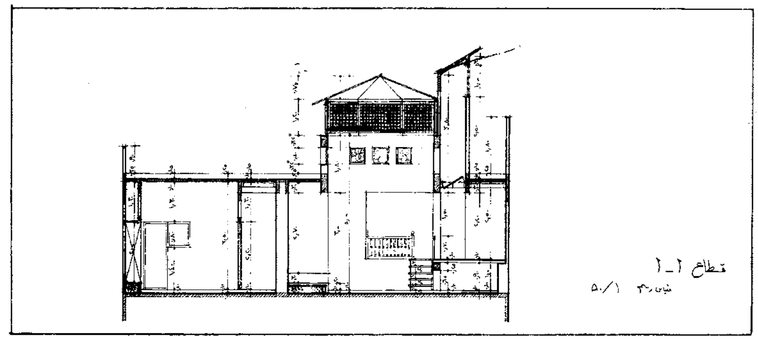


The first of Fathy's residential projects upon his return to Egypt is small in scale but has a combined effect that far exceeds the physical size of the area concerned. In order to personalize her own apartment on the sixth floor of a building designed by another architect, Shahira Mehrez asked Fathy to try to work within the existing framework to create a more varied and individual series of spaces for her. Using the central stairway of the building as a dividing line between the areas set aside for a private apartment and a commercial space to be used for the sale of traditional Egyptian arts and crafts, Fathy turns the seemingly inflexible restrictions of exterior wall locations, structure and circulation space to his own advantage. By using variations in vertical scale, as well as level changes and highly detailed surfaces and forms to particularize each zone, the architect manages to expand the feeling of space in what might otherwise become an impossibly congested rabbit-warren of rooms. The private apartment itself, which is shown in some detail in an otherwise incomplete plan, consists of a majlis-type sitting room with a fireplace and a small library. In addition, there is a similar sitting space reproduced on an outside patio, a formal dorqa'a with another fireplace, a kitchen, and a master bedroom suite which includes a dressing room and a skylit sunken Japanese bath. The spatial variety, richness and charm of this apartment, which is also greatly enhanced by Miss Mehrez's choice of furnishings, carpets and fabrics, makes it difficult to believe that it is located in Dokki, in the heart of urban Cairo.

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture. 51.




قطاع ب ـ ب
مقياس رسم ١/٥٠


قطاع أ ـ أ
مقياس رسم ١/٥٠



Stopplaere House



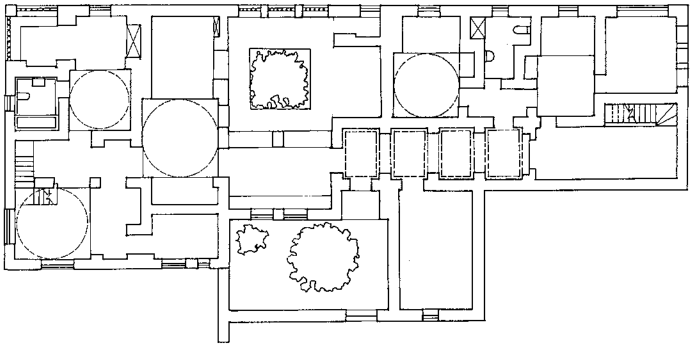
Variant Names	Stoppelaere House
Street Address	West Luxor
Location	Luxor, Egypt
Architect/Planner	Hassan Fathy
Client	Dr. Alexander Stopplaere
Date	1950
BuildingType	residential
Building Usage	private residence

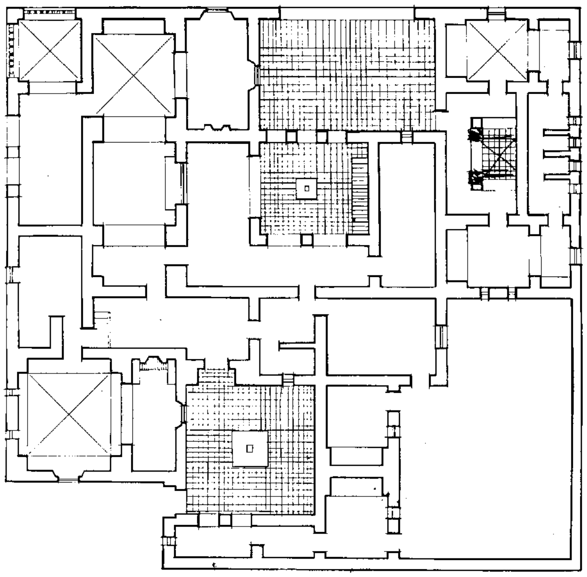
The Stopplaere house, which dates from the year after New Gourna was completed, was designed as both a guest house for the Department of Antiquities and the headquarters and apartment of Dr. Alexander Stopplaere who was the chief restorer of the Department at that time. The architect's drawings of the house, which went through several revisions, all convey the difficulty of combining these two diverse entities into one, showing how the architect was struggling with the duality of functions involved.

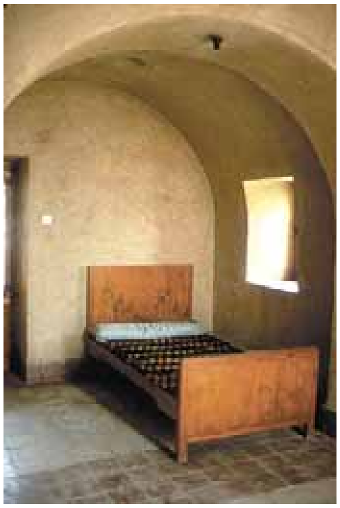
The first scheme he attempted uses a square plan to group both sectors around two perfectly balanced parallel courtyards that are divided by a bisecting wall. The demands of a ridge-like, linear site, however, which is strategically located at the summit of a step ridge overlooking the main entrance into the Valley of the Kings and Queens at Luxor, eventually forced the opening up of the plan into an elongated rectangle. A skylit gallery, of a kind that first appeared in the Hamid Said house, is used to join both sides of the residence, and the bisecting wall of the original concept finally emerges as a fully expressed buttress in the finished building, effectively separating the main entrance and its garden from the private quarters of Dr. Stopplaere.

In spite of the fact that no "as-built" drawings for this project exist, the small collection of initial sketches that have survived provide a rare insight into the creative thought processes of the architect, and show how actual site conditions began to inform a beginning design idea. The photographs of the actual building are equally important in that they include interior views of both the rooms and the courtyards. As is the case with so many of Fathy's surviving works today, access into the Stopplaere house is now very restricted, which gives these interior views added significance.

Source: Steele, James. 1989. The Hassan Fathy Collection. A Catalogue of Visual Documents at the Aga Khan Award for Architecture. Bern, Switzerland: The Aga Khan Trust for Culture, 19.

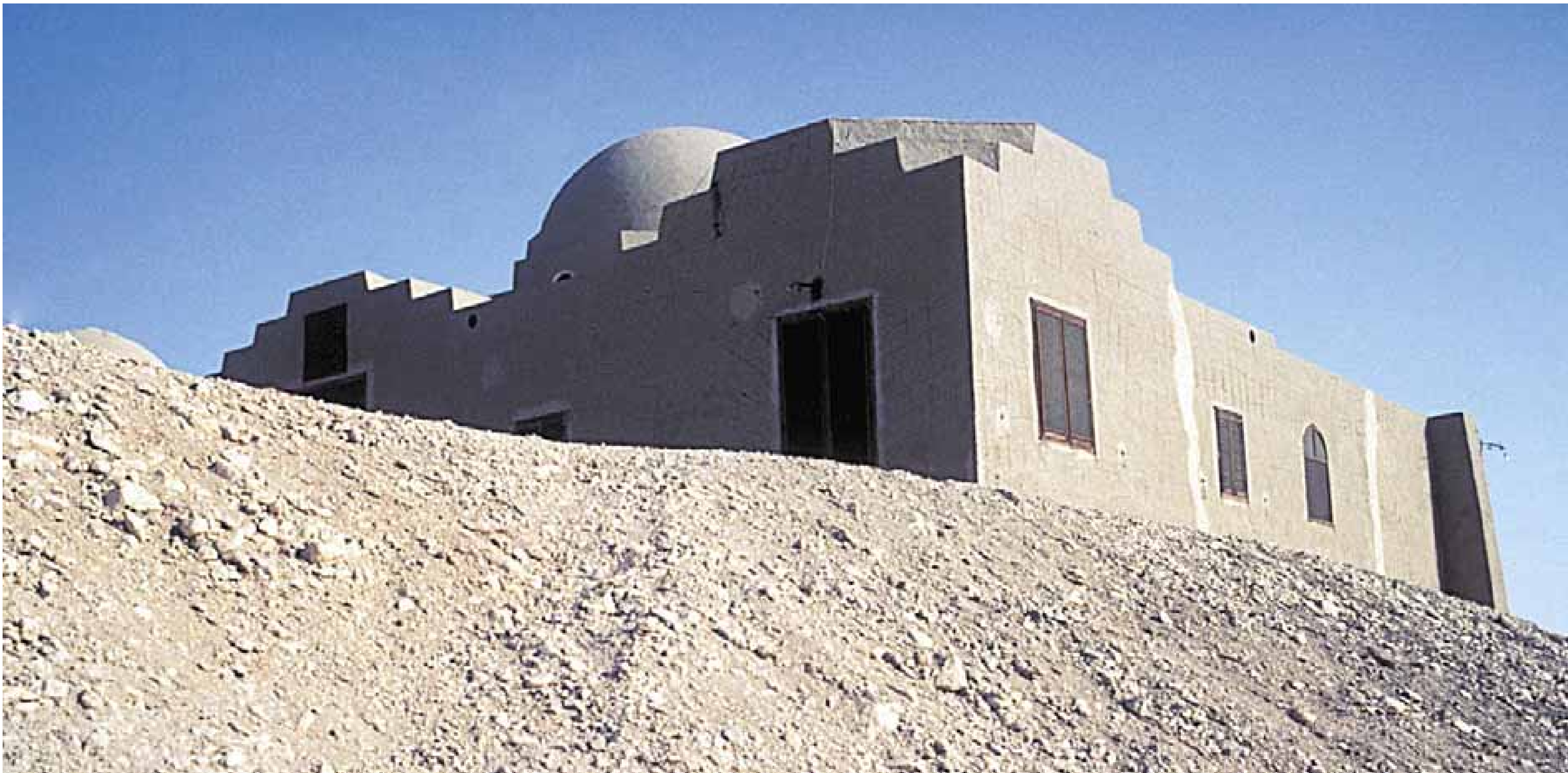












Wehda Mosque and Islamic Centre

Variant Names Wehda Mosque and Islamic Centre
Location Cairo, Egypt
Architect/Planner Hassan Fathy
Date 1974
Building Type religious
Building Usage mosque

Organized within an irregularly shaped site in the Abbasiya section of Cairo, this mosque is set upon a high podium base to separate it from the busy streets that surround it, and angles back to create an equally irregular arcaded court that is used as an entry, for additional privacy.

Source: Steele, James. 1997. An Architecture for People: The Complete Works of Hassan Fathy. London, United Kingdom: Thames and Hudson.

